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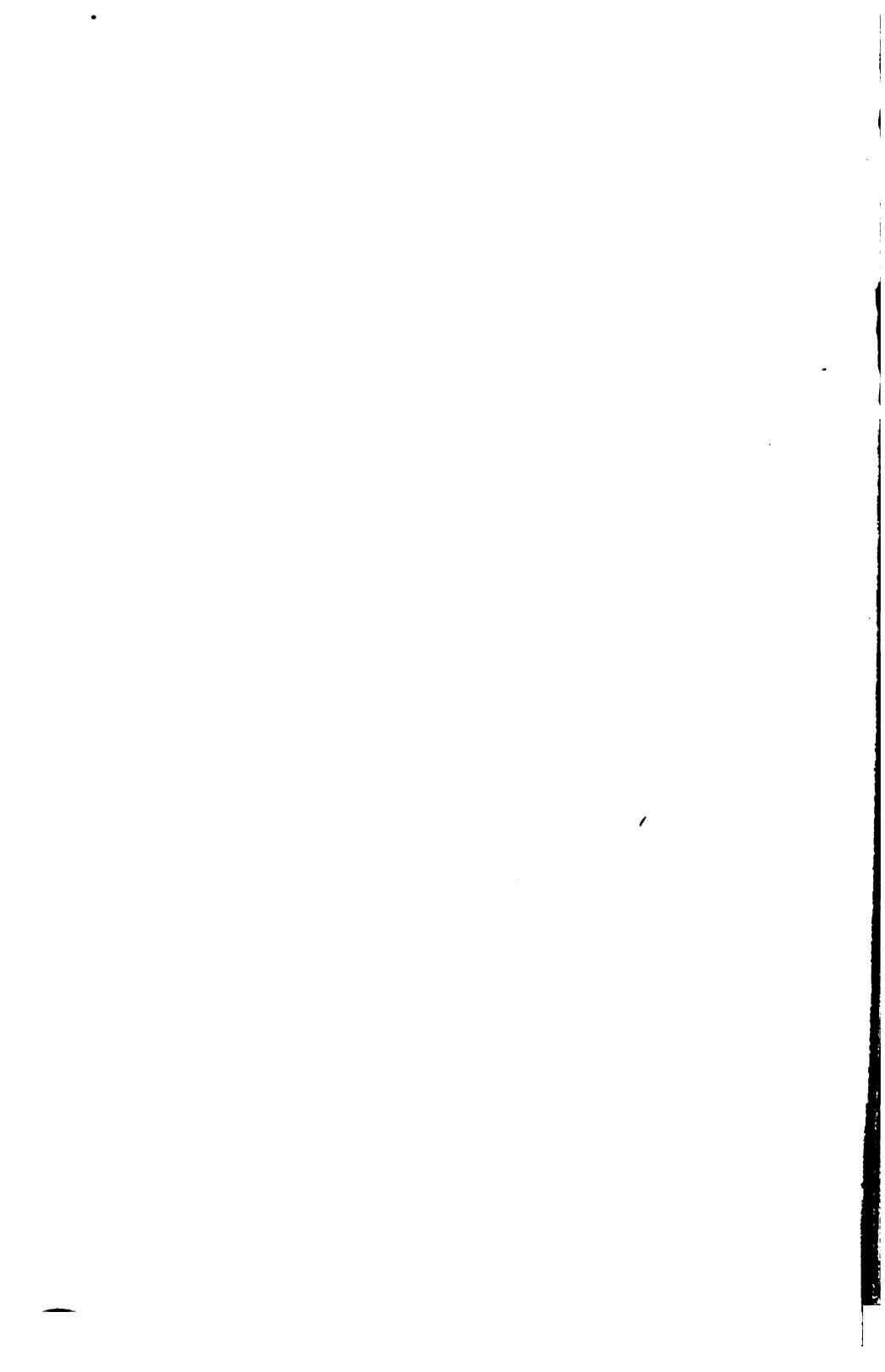
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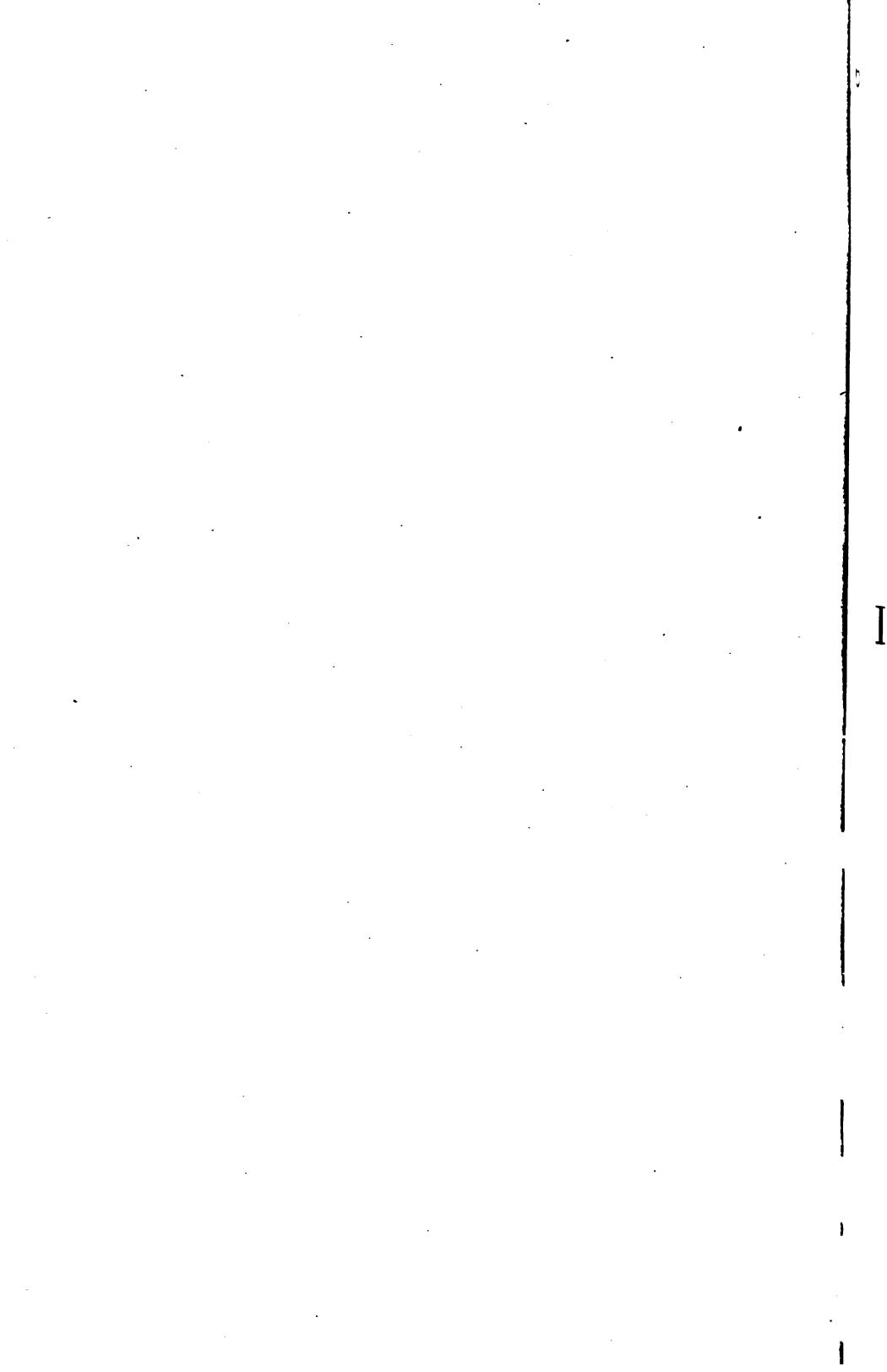
GUIDE  
TO  
AN EXHIBITION  
OF  
DRAWINGS AND SKETCHES  
BY OLD MASTERS  
AND  
DECEASED ARTISTS OF THE ENGLISH SCHOOL,  
PRINCIPALLY ACQUIRED BETWEEN 1895 AND 1901.

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LONDON:  
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,  
STAMFORD STREET AND CHARING CROSS.

EXHIBITION  
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THE objects placed on view in the Print and Drawing Gallery are changed from time to time. From March 1899 to April 1901 they consisted of almost complete series of etchings by Rembrandt chronologically arranged, with a hundred of his drawings, and an extensive selection of examples by other contemporary etchers of the Low Countries, France, and Italy. The etchings and drawings of Rembrandt are now removed. They are replaced by a miscellaneous selection from the most important drawings which have come into the Department since 1895, whether by gift, bequest, or purchase. The acquisitions made within this period do not include any collection so famous or so extensive as that which was purchased for the nation from Lord Malcolm of Poltalloch in 1895, and in great part exhibited in the Print and Drawing Gallery from that year to 1899. But they have nevertheless been both numerous and interesting. The examples by foreign masters now placed on exhibition number 161: those by deceased artists of our own school (inclusive of a small number of engravings which are placed for illustrative purposes alongside of the drawings which they reproduce) 324. The only examples not acquired within the period specified are the ten drawings of the German school numbered A 72-A 80, A 84. These have been taken from the famous album

bound in black, and containing a great collection of the drawings of Dürer and his school, which formed part of the original Sloane Collection. As it is only lately that these particular specimens have been identified, assigned to their respective artists, and removed from the album, they are practically new to students, and have been included in the exhibition accordingly.

A large number of the most interesting drawings shown, both foreign and English, come from the bequest of a well-known amateur, the late Mr. Henry Vaughan, who died in January 1900, leaving to the Trustees of the British Museum drawings and sketches to the number of nearly 400 (among which those by Flaxman and Stothard count for nearly two-thirds), as well as upwards of a hundred plates from Turner's *Liber Studiorum* needed to complete the five series already in the possession of the Trustees. Among various minor gifts and bequests special acknowledgment is due for a fine late drawing by Michelangelo, four by Primaticcio, and one by Rembrandt, from the representatives of the late Dr. Radford of Sidmouth. Every drawing acquired otherwise than by purchase is marked on the mount with the name of the person by whom it was given or bequeathed.

The drawings exhibited are divided into two series. Series A consists of the work of the foreign schools, and occupies all the cases on the floor of the room except one, as well as the central screen. Series B, consisting of the works of English artists or artists of foreign origin working entirely in England, is set out in the wall-cases lining the room, and runs over into one table-case. Both series begin immediately to the left of the visitor as he enters from the Glass and Ceramic Gallery.

The swing-frames in the middle of the room are for the present still occupied with the collection of seventeenth century etchings which was placed there in 1899 to supplement and furnish comparisons with the work of Rembrandt.

The following guide has been compiled for the most part by Mr. Laurence Binyon, assistant in the Department of Prints and Drawings.

The attributions of two drawings, Nos. A 8 and A 49, have been suggested by Mr. Berenson.

SIDNEY COLVIN.

## DIVISION A: FOREIGN SCHOOLS.

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### ITALIAN.

#### SIENESE SCHOOL, EARLY XIV CENTURY.

**A 1. Design for a frieze with subjects from the Passion, divided by projecting figures of Apostles.**

Pen and bistre on vellum.

Drawings of this school and date are extremely rare, and this example is of very fine quality, though unfortunately injured by tearing along the top.

#### MASO FINIGUERRA.

Goldsmith, engraver, and draughtsman: b. 1426, d. 1464: worked at Florence; famous for his work in niello, and traditionally reported to have invented the art of engraving on copper.

**A 2. Nachor and Melchisedech: with a view of part of a city.**

Pen and bistre and bistre wash.

From the Schaeffer and Ruskin collections.

**A 3. Cadmus killing the dragon, with the city of Thebes in the background.**

Pen and bistre and bistre wash.

From the Schaeffer and Ruskin collections.

**A 4. Hector about to go into battle.**

Pen and sepia and sepia wash.

From the Schaeffer and Ruskin collections.

The above three drawings belong to the "Picture-Chronicle" series purchased from Mr. Ruskin in 1888, and attributed by Mr. Colvin to the famous Florentine goldsmith-engraver Maso Finiguerra. The sheets on which they are drawn, with one other, were missing from the series at the time when it was bought from Mr. Ruskin, and have since his death been recovered and presented to the Museum by his representatives, Mr. and Mrs. Arthur Severn.

#### PIETRO PERUGINO (?).

Painter: Umbrian school: b. 1446, d. 1523: pupil of Fiorenzo di Lorenzo: worked chiefly at Perugia, also at Rome and Florence: the most famous master of the Umbrian school.

**A 5. Studies for a mother and child, and Christ delivering the keys to Peter, in frescoes by Perugino and Pinturicchio in the Sistine chapel.**

Silver-point, heightened with white: on a grey ground.  
Bequeathed by the late Mr. Henry Vaughan.

This much rubbed and injured drawing is of fine and careful quality, and of special interest as representing figures from two extant frescoes in the Sistine Chapel, viz., the Circumcision of the Sons of Moses and the Delivery of the Keys to Peter. The former of these works is wholly or mainly by Pinturicchio, the latter by his master Perugino. The present condition of these studies renders it difficult to judge whether they are the original and preparatory work of either of these masters, or the after work of a skilled pupil copying from the frescoes themselves.

**LEONARDO DA VINCI.**

Painter, engineer, musician, mathematician, architect, author, etc.; the most universal genius of the Italian Renaissance: b. 1452, d. 1519: pupil of Verrocchio; worked chiefly at Florence and Milan, and during his last years in France.

**A 6. Head of an old man.**

Red chalk.  
From the Lely, Lord Spencer, Thane, Esdaile, Bale, and Vaughan collections.  
Bequeathed by the late Mr. Henry Vaughan.

**LORENZO DI CREDI.**

Painter: Florentine School: b. 1459, d. 1587: pupil of Verrocchio: worked at Florence.

**A 7. Finished study for the figure of St. Julian in the picture No. 156 in the Louvre.**

Silver-point, heightened with white, on a grey-blue ground.  
From the Gigoux and Habich collections.

This drawing seems to have suffered to some extent from retouching.

**GIOVANNI ANTONIO SOGLIANI.**

Painter: Florentine School: b. 1592, d. 1544: pupil of Lorenzo di Credi: worked chiefly at Florence.

**A 8. Study for a picture of the Coronation of the Virgin.**

Black chalk.  
From the Lawrence collection.

**ANDREA DEL SARTO.**

Painter: b. 1487, d. 1531: one of the most accomplished artists of the Italian Renaissance: pupil of Piero di Cosimo: worked chiefly at Florence, and for a short while in Paris.

**A 9. Sheet of Studies, including two for the infant St. John in the picture at the Wallace Gallery.**

Red chalk.  
From the Grahame and Leighton collections.

**A 10. Study for the figures of St. Bruno and St. Onuphrius in the picture of the Madonna with Saints at Berlin, No. 2 and 6.**

Red chalk.  
From the Leighton collection.

**MICHELANGELO (MICHELANGELO BUONARROTI).**

Sculptor, painter, architect, and poet: b. 1475, d. 1564: the last and most powerful of the great Florentine artists of the Renaissance: worked chiefly at Florence, Bologna, and Rome.

**A 11. Lamentation of the Virgin and disciples over the body of Christ.**

Black chalk.  
From the Warwick collection.

This drawing, both in conception and execution one of the most perfect and powerful which exists, was acquired after the sale of the Earl of Warwick's collection in 1896, and was added for a while to the exhibition at that time on view in the gallery.

**A 12. Study for a figure of the Virgin Mary.**

Black chalk.  
From the Buonarroti, Wicar, and Lawrence collections.  
Presented by the representatives of the late Dr. Radford.

A good example of the master's late manner. The figure, with modifications, was used in a picture painted from his designs by Marcello Venusti and engraved by Beatrizet.

**RAPHAEL AND HIS SCHOOL.**

**RAPHAEL (RAFFAELLO SANTI).**

Painter: the most famous, graceful, and versatile of the Italian Renaissance: b. 1483, d. 1520: pupil of and assistant of Perugino: in early years much influenced in turn by Timoteo Viti, Perugino, Pinturicchio, Leonardo da Vinci, Fra Bartolommeo, and afterwards at Rome by Michelangelo: worked at Perugia, Siena (?), Urbino, Florence, and Rome.

**A 13. Virgin and Child with infant St. John.**

Red chalk.  
From the Lely, Cosway, Barnard, Richardson, Lawrence, and Vaughan collections.  
Bequeathed by the late Mr. Henry Vaughan.

This slight and not very powerful study has always been held to be the work of the master. Another and somewhat more finished drawing by his hand repeats the same composition in pen and ink.

**A 14. Virgin and Child: for the Madonna di Foligno.**

Black chalk on greenish-grey paper.  
From the Wicar, Lawrence, King of Holland, and Vaughan collections. Bequeathed by the late Mr. Henry Vaughan.

This very beautiful and delicately felt, somewhat effaced, drawing differs in several particulars, especially in the pose and action of the Child, from the picture as carried out, and is in all probability a genuine first sketch of its design by the master himself.

**A 15. Group of Figures on the left side of the altar in the fresco of the "Disputa" at Rome.**

Pen and bistre, washed with Indian ink.  
From the Holditch, Eddale, Willett, and Vaughan collections. Bequeathed by the late Mr. Henry Vaughan.

The composition of the figures differs from that of the design as ultimately carried out, as well as from that in some other extant sketches. The style and handling approach very nearly to those of Raphael himself.

**A 16. The Separation of Light from Darkness.**

Pen and ink and bistre wash heightened with white over black chalk outlines.  
From the De la Noue, Jabach, Mayor, Lawrence, and Vaughan collections.  
Bequeathed by the late Mr. Henry Vaughan.

Fine work of a pupil (perhaps Pierino del Vaga) for the series of subjects in the vaultings of the Loggie known as "Raphael's Bible."

**A 17. Two terminal figures, from the antique.**

Bistre wash and white on green prepared paper.  
Drawings of this class are assigned by some critics to Marcantonio Raimondi, the famous engraver after Raphael and other masters.

**SCHOOL OF NAPLES UNDER THE INFLUENCE OF RAPHAEL.**

**CARAVAGGIO (POLIDORO CALDARA DA CARAVAGGIO).**

Pupil of Raphael and Maturino: b. 1495, d. after 1508: worked at Rome and Naples, where he founded a school: chiefly distinguished as a designer after or in the spirit of the antique.

**A 18. Group of Warriors after the antique.**

Bistre wash, heightened with white.

**A 19. A sacrifice to Jupiter.**

Pen and bistre and bistre wash.  
Bequeathed by the late Mr. Henry Vaughan.

**MARCO CARDISCO (IL CALABRESE).**

Painter: b. 1468, d. 1542: worked at Naples and neighbouring cities.

**A 20. St. Augustine and another Saint inspired by an angel in debate with heretics.**

Pen and sepia wash.  
From the Mariette collection.

**SCHOOL OF BOLOGNA UNDER THE INFLUENCE OF RAPHAEL.**

**BAGNACAVALLO (BARTOLOMEO RAMENGHI).**

Painter: b. 1484, d. 1542: pupil of Francia and Raphael: worked at Bologna and Rome.

**A 21. The Adoration of the Shepherds.**

Black chalk on blue-grey paper.

A characteristic and important example of the work of this dignified imitator and mannerist.

On screen.

**FRANCESCO PRIMATICCIO.**

Painter and decorator: b. 1490, d. 1570: pupil of Innocenzo da Imola and Bagnacavallo: worked at Bologna, Mantua, and Fontainebleau, where he carried out vast pictorial and other decorations for Francis I. and Henri II.

**A 22. Charity.**

Pen and sepia and sepia wash, heightened with white.  
From the Lawrence collection.

**A 23. Temperance.**

Pen and bistre and bistre wash.  
From the Lawrence collection.

**A 24. Bacchus. Design for the Ball-room at Fontainebleau.**

Pen and bistre and bistre wash.  
From the Gelosi and Lawrence collections.

**A 25. Apollo and the Muses on Parnassus. Design for the Ball-room at Fontainebleau.**

Pen and bistre and bistre wash, heightened with white.  
From the Lawrence collection.

The above four fine examples of Primaticcio were all presented by Miss Radford in accordance with the wish of her father, the late Dr. Radford of Sidmouth.

**SCHOOL OF PARMA.**

**CORREGGIO (ANTONIO ALLEGRI DA CORREGGIO).**

Painter of devotional and mythological subjects: b. about 1494, d. 1534: pupil of Bartolotti at Correggio: influenced by Lorenzo Costa and Mantegna: worked at Correggio and Parma.

**A 26. Sketches for hovering angels.**

Pen-and-ink.  
Bequeathed by the late Mr. Henry Vaughan.

**ATTRIBUTED TO CORREGGIO.**

**A 27. Study for two figures of boys.**

Red chalk.

**PARMIGIANO (FRANCESCO MAZZUOLI).**

Painter and etcher: b. 1504, d. 1540: worked at Parma, Rome, and Bologna: strongly influenced both by Correggio and Raphael.

**A 28. Judith with the head of Holofernes.**

Red chalk.  
Bequeathed by the late Mr. Henry Vaughan.

There is an etching by the master of this same composition.

**A 29. The Virgin and Child and two saints.**

Black chalk on blue-grey paper.  
From the Lely, Richardson, Barnard, West and Lawrence collections.

An inscription in Barnard's handwriting says that this drawing is "the Madonna della Rosa in the Family of Zani at Bologna."

## ANONYMOUS.

**A 30. Design for completing the façade of the Church of San Petronio, Bologna.**

Highly finished in pen and bistre wash.  
From the Lawrence collection.

This very fine and important drawing has been attributed to the great Florentine sculptor and architect afterwards domiciled in Venice, Jacopo Tatti, better known as Jacopo Sansovino (from the name of his master, Andrea Contucci da San Savino). But the attribution lacks confirmatory evidence. The artist is evidently an accomplished draughtsman of the first decades of the sixteenth century, who in figure-drawing works with admirable skill in a manner betraying the then universal influence of Raphael, and in architecture and decorative forms endeavours to design in accordance with Gothic traditions. But those traditions had already been lost in Italy, and the result is of a somewhat extravagant and *baroque* character. The drawing reproduces the details of the central doorway as they were left by Jacopo della Quercia and as they remain to this day. More work was added to the other doorways by Alfonso Lombardi about the date when this drawing was made; and artists were invited to send in plans for the completion of the whole façade: but none of these were ever executed, and the church presents an undecorated brick frontage to the present day.

On screen.

## VARIOUS ITALIAN SCHOOLS, XVI CENTURY.

## GIORGIO VASARI.

Painter, architect, and author: b. 1511, d. 1574: pupil of Michelangelo and Andrea del Sarto at Florence: afterwards a mannered imitator of Michelangelo and Raphael: worked chiefly at Florence, Rome, and Arezzo.

**A 31. Portrait of Cardinal Ferdinando de' Medici, surrounded by emblematical figures.**

Pen and bistre and bistre wash.  
Bequeathed by the late Mr. Henry Vaughan.

**A 32. Study of heads for a picture of Charles IX. agreeing to the death of Admiral Coligny.**

Black chalk on blue-grey paper.  
From the collection of Padre Resta.

The fresco of this subject was carried out by the artist's pupils in the Sala Regia of the Vatican.

## FEDERIGO BAROCCIO.

Painter: b. 1528, d. 1612: native of S. Angelo in Vado, near Urbino: studied at Venice and afterwards at Rome, in which city he principally lived and worked.

**A 33. Study of the head and arms of a child sleeping.**

Coloured chalks.

A vigorous piece of realism by an artist whose works commonly incline to the over-mannered and over-sugared.

On screen.

## FEDERIGO ZUCCHERO.

Painter: b. 1543, d. 1609: pupil of his elder brother Taddeo: worked chiefly at Rome, and from 1574 to 1580 in England: also at Venice and in Spain.

**A 34. Taddeo Zuccherino in the house of Giovanni Pietro Calabrese at Rome.**

Sepia wash.

From the Charles I. and R. Cosway collections.

Vasari tells the story of the apprenticeship of Taddeo Zuccherino (the elder brother of Federigo) to the miserly Calabrian painter, and how, to prevent the boy helping himself to bread, the bread-basket was hung up and attached to a bell which rang every time it was touched.

**A 35. Musician and lady.**

Pen and bistre wash.

## SCHOOLS OF VENICE AND VERONA.

## VITTORE CARPACCIO.

Painter: said to have been born in Istria: supposed to have been a pupil of Gentile Bellini: worked chiefly at Venice, about 1470-1522.

**A 36. Composition of a town and harbour for one of the series of paintings of the life of S. Ursula, at Venice.**

Red chalk and pen-and-ink.

From the Richardson and Bennett collections.

This design has been made up by the artist from two of the woodcut views of harbours in Breydenbach's *Sanctæ Peregrinationes*, and was afterwards modified in the painting.

## GIOVANNI BATTISTA CIMA DA CONGELIANO.

Painter: b. 1460, d. after 1508: follower of Giovanni Bellini: worked chiefly at Venice, also at Parma, Bologna, and Rovigo.

**A 37. Study of landscape, for the background of a picture.**

Pen and bistre.

From the Warwick collection.

## GIROLAMO DA SANTA CROCE.

Painter of the School of Giov. Bellini: worked about 1515-1540.

**A 38. St. Roch, St. Sebastian and St. Christopher.**

Pen and bistre and bistre wash.

From the Vasari, Mariette, Jabach, Crozat, Woodburn, and Habich collections.

This drawing was formerly ascribed to Bellini himself. It has been reproduced in the selection of drawings from the Habich collection published by O. Eisenmann.

## DOMENICO CAMPAGNOLA.

Painter, engraver, and draughtsman: b. about 1485, d. about 1540: worked chiefly at Padua, in imitation of Giorgione and Titian.

**A 39. Venus reclining in a landscape.**

Pen and bistre.

From the Lely and His de la Salle collections.

This is the drawing engraved with slight modifications by the artist himself (Bartsch 7).

**A 40. Marriage of St. Catharine.**

Pen and bistre.

From the Cosway collection.

An example of the artist's later and looser method of drawing.

**SCHOOL OF TITIAN (TIZIANO VECELLIO).**

Painter, the greatest and most famous of the Venetian School: b. 1477, d. 1576: pupil of Giovanni Bellini, and probably also of Giorgione, by whom he was profoundly influenced: worked chiefly at Venice, also at Padua, Rome, and Augsburg.

**A 41. Holy Family in a landscape.**

Pen and Indian-ink wash.

From the Lely, Richardson and Warwick collections.

This drawing was always formerly supposed to be by Titian himself, but is now generally ascribed to his school.

**FRANCESCO BONSIGNORI.**

Painter: b. about 1440, d. about 1519: worked chiefly at Verona and Mantua: influenced by Mantegna and Leonardo.

**A 42. Studies of one male and two female heads.**

Black chalk.

From the Wadmore collection.

**PAOLO VERONESE (PAOLO CALIARI).**

Painter, chiefly of devotional and mythological scenes, pomps, ceremonies, and allegories: Veronese and Venetian Schools: b. 1528, d. 1588: pupil first of Antonio Badile at Verona: worked from 1555 chiefly at Venice: also at Mantua, Vicenza, Padua, etc.

**A 43. St. Gregory, St. Jerome, and another saint.**

Pen and bistre and bistre wash, heightened with white, on grey-blue paper.

From the Lawrence and Vaughan collections. Bequeathed by the late Mr. Henry Vaughan.

Fine and characteristic example.

**PAOLO FARINATI.**

Painter: b. 1522, d. 1588: pupil of Giolino: influenced by Parmigiano and Paolo Veronese: worked at Verona.

**A 44. The Presentation in the Temple.**

Pen and bistre and bistre wash.

A fine, somewhat injured, study for the picture of the same subject at Dresden, formerly attributed to Veronese but now rightly to Farinati.

**A 45. Marriage of St. Catharine, in presence of St. Francis.**

Pen and Indian-ink wash, heightened with white, on greenish-grey paper.

**ZELOTTO (BATTISTA FARINATI).**

Painter: b. 1592, d. 1592: nephew of Paolo Farinati: trained under his uncle and Paolo Veronese: worked at Venice and Verona, frequently in co-operation with Veronese.

**A 46. Allegorical figure of Autumn.**

Pen and bistre and bistre wash, heightened with white, on greenish-grey paper.

**TINTORETTO (JACOPO ROUSTI).**

Painter: Venetian School: b. 1519, d. 1594: pupil of Titian, greatly influenced also by Michelangelo: worked at Venice..

**A 47. The Last Supper.**

Pen and bistre and bistre wash, on greenish paper.  
From the Lawrence and Vaughan collections. Bequeathed by the late Mr. Henry Vaughan.

**ATTRIBUTED TO TINTORETTO.****A 48. The Beheading of St. John.**

Pen and bistre and bistre wash, on greenish-grey paper.  
Bequeathed by the late Mr. Henry Vaughan.

**ATTRIBUTED TO TINTORETTO.****A 49. Christ disputing with the Doctors.**

Indian-ink wash, on greenish paper.  
From the Thane collection.

The subject of this drawing is not quite certain. Its extreme, and indeed extravagant, energy of scheme and action would stamp it as belonging to the late period of the master's work, or perhaps rather to the hand of a distinguished imitator and exaggerator of his manner, Domenico Theotocopouli (*il Greco*).

**VARIOUS ITALIAN SCHOOLS, XVII CENTURY.****GIOVANNI LORENZO BERNINI.**

Sculptor, architect, and painter: b. 1598, d. 1680: worked chiefly for successive Popes in Rome, also for a time in France: the creator of the *baroque* style in architecture, and the most famous sculptor of his time.

**A 50. Portrait of the artist as a young man, by himself.**

Red chalk.  
From the Richardson and Somers collections.

A few years earlier in date than the painting by Bernini of himself in the Uffizi, Florence.

**OTTAVIO LEONI**

Painter and etcher, especially of portraits: b. 1574, d. 1626: worked at Rome, under the patronage of Pope Gregory XV.

**A 51. Five portrait heads of the artist's family.**

Black chalk on greenish paper.  
From the Mariette and Eldon collections.  
Dated 1601.

## AMBROGIO FIGINO.

Painter: b. 1550, d. after 1595: pupil of Lomazzo: worked in Milan: distinguished as a portrait painter, and also carried out large historical works.

## A 52. (a) Portrait of S. Carlo Borromeo.

Red and black chalk.

Inscribed at the top: *si vede che fù tagliato da un libretto. Io lo tagliai. Seb<sup>o</sup> Resta di Ch. N<sup>o</sup> 1700*; and below, also in the writing of Resta (a celebrated connoisseur and collector): *L'altro ritratto di S. Carlo e in morte questo è in vita di mano del ecc<sup>mo</sup> Pittor Milanese A. Figino. Jo lo levai da un libretto di diversi studij e memorie del med<sup>o</sup> Pittore, che venne à Roma quest' anno 1700 portato da un Pittor Teabino da florenza doppo esser caduto in mar e ripescato.*

## (b) Portrait of S. Carlo Borromeo, after death.

Red chalk.

Inscribed in the writing of Resta, at the top: *S. Caroli effigies vera*; and below: *Ritratto di S. Carlo di m<sup>o</sup> d'Ambrosio Figino insigne Pittore di Mil<sup>o</sup> di cui vedi l'eccelse Lodi dateli da Gio. Paolo Lomazzo suo Maestro nel suo sapientiss<sup>o</sup> libro che dei Preccetti della Pittura stampò doppo che fù cieco, is lo tagliai da un libretto di suoi studij 1700.*

St. Charles Borromeo, b. 1538, d. 1584, Archbishop of Milan, is famous as the great popular and moral regenerator of Roman Catholicism in Italy in the half-century following the troubles of the Reformation.

## STEFANO DELLA BELLA.

Etcher and draughtsman: b. 1610, d. 1664: pupil of Orazio Vanni and Canta Gallina: worked at Florence and Rome, and in France: famous for his fertility of invention and his exquisite lightness of handling as an etcher and draughtsman.

A 53-65. A series of fourteen drawings, slightly sketched in pencil, worked up with the pen, and coloured in part with water-colours and gold, representing in the form of a procession the entry of the Ambassador of King Ladislas of Poland into Paris, September 25, 1645, on the occasion of the marriage of the king by proxy with Louise Maria Gonzaga.

A 53. Chlapowski, Captain of the Heiduks, heading the procession: a group of Spectators to the right, the Bastille and the Porte St. Antoine in the background.

Pen and bistre over pencil, with water-colour wash.

A 54. Pieczowski, Captain of the Heiduks of the Bishop of Varmie.

Pen and bistre.

A 55. "Accademia de M. del Campo."

Pen and bistre over pencil.

A 56. "Chouiski, écuyer et capitain des carabins del ecc<sup>mo</sup> Amb. Palatino."

Pen and bistre over pencil.

A 57. "Accademia di M. de Vaux..."

Pen and bistre over pencil.

**A 58. "S<sup>r</sup> Trecki."**  
Pen and bistre over pencil.

**A 59. "24 gentilhomini di Camera del Med<sup>mo</sup> Amb<sup>re</sup>."**  
Pen and bistre over pencil.

**A 60. "S<sup>r</sup> Scodroski."**  
Pen and bistre over pencil.

**A 61. S<sup>r</sup> Bobolecki, and other nobles.**  
Pen and pencil tinted with water-colour, and heightened with gold.

**A 62. S<sup>r</sup> Kolucki, and other nobles.**  
Pen and bistre over pencil.

**A 63. S<sup>r</sup> Belzechi, and other nobles.**  
Pen and bistre over pencil.

**A 64. S<sup>r</sup> Cesklinski, and other nobles.**  
Pen and bistre over pencil.

**A 65. The end of the procession, with numerous carriages, and sketches for two portraits in oval frames, of Ladislaus VII of Poland, and Louise Maria Gonzaga, his wife.**  
Pencil and black chalk, and pen and bistre.

### GIOVANNI BATTISTA PIRANESI.

Etcher and architect: b. 1720, d. 1778: studied in his native Venice, but worked at Rome: etched chiefly the antiquities of Rome, with extraordinary force and imaginative power.

**A 66. Interior of a large building.**  
Pen and sepia, shaded with sepia and Indian ink. Signed *Piranesi*.  
Bequeathed by the late Mr. Henry Vaughan.

**A 67. View in the courtyard of a palace.**  
Pen and sepia, with sepia wash.  
Bequeathed by the late Mr. H. S. Ashbee, F.S.A.

### SPANISH SCHOOL.

#### FRANCISCO GOYA.

Painter, etcher, engraver in aquatint, and lithographer: b. 1746, d. 1828: pupil of J. S. Martinez: much influenced by the study of Velasquez: worked in Saragossa, Rome, Madrid, and Bordeaux: famous for the imaginative realism of his conceptions, the *saeva indignatio* of his satire, and the combined fascination and repulsiveness of his work.

**A 68. A Moorish bivouac.**  
Brush, printer's ink, oil-colours, etc.  
A masterly drawing belonging to Goya's latest period. There is no record of his having visited Morocco, though he may easily have done so; but the date of the drawing points rather to its having been done at Bordeaux, and perhaps suggested by a group of Moorish prisoners.

**GERMAN SCHOOL.****ANONYMOUS: XV CENTURY.**

**A 69. Two flying angels, supporting a representation of the Crucifixion resting on a crescent.**

Pen-and-ink, with water-colour tint on flesh and hair.  
From the Lawrence collection.

This drawing nearly approaches the manner of Martin Schongauer, the celebrated painter-engraver of Colmar in Alsace.

**HANS HOLBEIN I.**

Painter: worked at Augsburg about 1465-1524.

**A 70. Head of a man laughing.**

Silver-point, on prepared paper.  
From the Grahl collection.

**ANONYMOUS: EARLY XVI CENTURY.**

**A 71. Portrait of a man, in three-quarter face, wearing a wide-brimmed hat.**

Water-colours and body colours.

A very spirited example of a class of work rare in early German art; probably of the school of Burghmair.

**HANS VON KULMBACH.**

Painter and designer for wood-engraving: worked at Nuremberg and Cracow: b. about 1476, d. 1522.

**A 72. Designs for a triptych: the central panel (Coronation of the Virgin), wings (SS. Wolfgang and Mary Magdalene, George and Giles) and part of predella (Death of the Virgin).**

Pen-and-ink and water-colour wash.

This drawing has been attributed to Hans von Kulmbach mainly on account of its strong resemblance to the design at Dresden (Woermann, II. 7), dated 1514, for the Margrave's window in St. Sebald's, Nuremberg.

**HANS SPRINGINKLEE.**

Draughtsman: worked at Nuremberg, about 1518-1540: known chiefly by the woodcuts engraved from his designs.

**A 73. Adoration of the Magi.**

White on dark-green paper.

The attribution to Springinklee cannot be regarded as certain, but the work has strong analogies with signed drawings by that artist in a similar technique, of which the Museum collection contains an example.

**HANS LEONHARD SCHÄUFELEIN.**

Painter and designer for wood-engraving: b. about 1480, d. 1539: worked at Nuremberg, Augsburg and Nördlingen.

**A 74.** Coronation of the Virgin, with Prophets and Patriarchs below.  
Pen-and-ink and water-colour wash.

**A 75.** Study of a man-at-arms with a halberd: with false signature of Dürer.  
Pen-and-ink.

**A 76.** Heraldic design for glass-painting: in central shield, sketch of a woman's head, crowned: in surrounding compartments, knights and men-at-arms with badges of Upper and Lower Austria and Burgundy.  
Black chalk and pen-and-ink.

**BY OR AFTER SCHÄUFELEIN.**

**A 77.** Siege of Béthulie.  
Pen and bistre.

The composition is that of the wall-painting by this master, signed and dated 1515, in the Rathaus at Nördlingen.

**HANS SEBALD BEHAM.**

Engraver on copper and designer for wood-engraving: b. 1500, d. 1550: worked at Nuremberg and Frankfort on the Main: pupil of Albert Dürer and chief of the "Little Masters": noted for the brilliancy of his execution on copper and the spirited inventiveness of his design for work in both materials.

**A 78.** Circular design for glass-painting: St. Laurence, with the arms of Nuremberg.  
Pen-and-ink.  
Dated 1521.

A companion drawing to this, representing St. Sebald, has been engraved and published, under the name of Dürer, in "Handzeichnungen berühmter Meister aus der Weigel'schen Kunstsammlung," Leipzig, 1854-1861 (no. 19).

**A 79.** Circular design for glass-painting: the Virgin and Child and St. Martin, with emblematic groups of SS. Henry and Kunigunda and SS. Ulrich and Afra.  
Pen-and-ink and water-colour tint.  
Dated (by another hand) 1522.

The two pairs of saints are the patrons of Bamberg and of Augsburg respectively. Of the two coats-of-arms, that on the r. resembles the arms of the Swabian family of Pflaumer or Pfleumer in every respect except the plumes of the crest, which are peacock's instead of cock's feathers.

**HANS BALDUNG GRÜN.**

Painter, engraver, and designer for wood-engraving: b. 1475-1480, d. 1545: German School, formed under the influence of Schongauer, Matthias Grünewald, and Dürer: worked chiefly at Strassburg and Freiburg-in-Breisgau.

**A 80. St. Christopher.**

Pen-and-ink heightened with white on dark-grey ground.

**HANS LEU.**

Painter, engraver, and draughtsman for wood-engraving: b. about 1470, d. 1531: worked at Zürich.

**A 81. Design for glass-painting: the Baptism of Christ.**

Pen and Indian ink and Indian-ink wash.  
Signed and dated 1514.  
From the Fairholme collection.

**NICOLAUS MANUEL DEUTSCH.**

Painter and designer for wood-engraving: b. about 1484, d. 1590: worked at Berne.

**A 82. Design for glass-painting: Virgin and Child, with emblems.**

Pen; washed with Indian ink and blue.  
Signed and dated 1520.  
From the Fairholme collection.

**ANONYMOUS (SWISS): XVI CENTURY.****A 83. Design for glass-painting: the Crucifixion.**

Pen-and-ink and Indian-ink wash, heightened with white, on green prepared paper.  
From the Fairholme collection.

**A 84. Heraldic design for glass-painting: St. George and the Dragon, with a scutcheon bearing the figure of a toad.**

Pen and water-colours.

**ANONYMOUS (SWISS): LATE XVI CENTURY.**

On screen { **A 85. Large heraldic design for glass-painting, containing the arms of Schaffhausen.**

Pen-and-ink on reddish-brown prepared paper, heightened with white.  
The drawing bears a monogram (Nagler III. 1855), which has been attributed on insufficient grounds to Jost Amman.

**DANIEL LINDMEYER.**

Draughtsman, glass-painter and etcher: worked at Schaffhausen: b. 1552, d. after 1600.

**A 86. Design for glass-painting: the Crucifixion.**

Pen and Indian-ink wash.  
From the Fairholme collection.

## ADAM ELSHEIMER.

Painter: b. 1578, d. 1620: pupil of Uffenbach: worked at Frankfort on the Maine and Rome. His small pictures of landscape and history, very minutely finished, with novel effects of light, and remarkable for their qualities both of truth and style, had a great effect on many succeeding artists, including two so opposite as Rembrandt and Claude.

## A 87. Diana and Calisto.

Boldly sketched in bistre with the brush.  
From the Warwick collection.

## FRANZ DE PAULA FERG.

Painter and etcher: b. at Vienna 1639, d. 1740: worked at Bamberg and Dresden, afterwards till death in London: employed as painter in the Chelsea China Manufactory: noted for small landscapes with figures.

## A 88. A village fair.

Pen, water-colours, and chalk on greenish paper.

## DUTCH AND FLEMISH SCHOOLS.

## ATTRIBUTED TO BERNAERT VAN ORLEY.

Painter and designer: b. about 1491-2, d. 1542: studied in his native Brussels, then in Rome under Raphael: worked chiefly in Brussels, painting and making large designs for tapestry (such as the "Life of Abraham" at Hampton Court) in a semi-Italianised Flemish style.

## A 89. Dives and Lazarus.

Pen-and-ink on dark grey prepared paper, heightened with white.  
Very elaborate and important drawing of fine quality, in a manner approximating to that of Mabuse and still more closely to that of Van Orley. Formerly attributed in error to Lucas van Leyden.

## DIRK VAN STAR.

Engraver and draughtsman: worked about 1522-1544, probably at Antwerp.

## A 90. The Virgin and Child and St. Anne, with a kneeling donor under the patronage of St. Barbara.

Pen-and-ink on lilac prepared paper, heightened with white.  
Signed with the artist's mark and initials.

## HANS LIEFRINCK.

Draughtsman, engraver, and publisher: worked about 1540-1580, at Antwerp and Leyden.

## A 91. Portrait of Charles IX.

Black and red chalk.  
Inscribed *Carolus Gallorum Rex* and signed *Hans Liefrinck fecit*.

Charles IX., b. 1550, d. 1574, son of Henri II. and Catherine de Medicis, at the age of ten became King of France, then torn in pieces by

religious faction: was long under the evil domination of his mother: after first discouraging, and then courting the Protestant leaders, he finally consented to the treacherous massacre of St. Bartholomew (1572), the one signal event by which his reign is remembered.

**A 92. Portrait of Henri III. as Duc d'Anjou.**

Black and red chalk.

Inscribed *Dux Andegauensis* and signed *Hans Liefridt Fec.*

Henri III., b. 1551, d. 1589, younger brother of Charles IX., distinguished while Duc d'Anjou by his military successes in the religious civil wars; elected 1573 King of Poland, he succeeded Charles IX. as King of France 1574; disgusted all parties by his effeminacy and frivolity; his reign was a long struggle first with the Protestants, then with the Catholic League; after causing Henri de Guise to be murdered, he was forced to ally himself with the Protestants, when his own assassination cut short his reign and extinguished the house of Valois.

**JOHANNES STRADANUS (JAN VAN DER STRAETEN).**

Painter: b. 1523, d. 1605: worked at Bruges and Antwerp, then at Rome under Salviati, at Naples, and again in the Netherlands; afterwards at Florence, in association with Vasari: now better known for the hunting scenes engraved after his designs than for his ambitious and ineffectual religious pictures.

**A 93. A band of music marching.**

Pen and bistre.

**HENDRIK GOLTZIUS.**

Painter, engraver, and designer for wood-engraving: Dutch School: b. 1588, d. 1616: worked at Haarlem and in various parts of Germany and Italy.

**A 94. Bacchus and Ceres.**

Sepia, heightened with white.

From the collection of William Sharp.

**PETRUS PAULUS RUBENS.**

Painter: the greatest of the Flemish School: successful in fusing Flemish and Italian traditions into a mixed but highly personal style of extraordinary power: b. 1577, d. 1640: pupil of T. Verhaegt, Van Noort, and O. van Veen: worked at Antwerp, Paris, and Madrid, and in Italy and England.

**A 95. Mars, Minerva and Iris, with the nymphs of the Trojan rivers.**

Pen and sepia sketch.

From the Cosway collection.

This seems to belong to a group of early drawings done by Rubens in Italy, in which his manner is not easy to distinguish from that of his pupil Van Dyck. The composition is probably copied from that of some Italian picture of the School of the Carracci.

**A 96. Sketches for the labours of Hercules (Hercules and the Nemean lion, Hercules and Antaeus).**

Red chalk.

From the Lanckrink and Richardson collections.

**A 97. Rome triumphant; design for the frontispiece of Jacobus Biaeus' "Numismata Romanorum Imperatorum, Antwerpiae, 1617."**

Pen and bistre, shaded with Indian ink.

From the Mariette and Lawrence collections. Bequeathed by the late Mr. Henry Vaughan. Engraved for Biaeus' book by Michael Lasne.

**A 98. Hercules.**

Red chalk with black chalk.

From the Barnard and Lawrence collections.

**A 99. Life-sized study of the head of a negress.**

Distemper and oil-colours.

**A 100. The Martyrdom of St. Andrew.**

Black chalk and grisaille painting on greenish-grey paper.

From the Lawrence collection.

Drawn for the engraver, Alexander Voet, by the master himself, from his painting of the same subject, now in the Flemish hospital at Madrid. The present drawing, and the engraving, contain additional figures in the background, which are not in the picture.

On screen.

### ANTHONY VAN DYCK.

Painter and etcher: the second greatest artist (after Rubens) of the later Flemish School: b. 1599, d. 1641: pupil of Van Balen and Rubens; worked at Antwerp, in Italy, and for the last nine years of his life with extraordinary success in England.

**A 101. Portrait of a lady, whole length.**

Pen and bistre, shaded with Indian ink.

From the Dimsdale, Lawrence, and Vaughan collections. Bequeathed by the late Mr. Henry Vaughan.

**A 102. Portrait of Hubert van den Eynden, sculptor; study for the engraving by Vorsterman.**

Black chalk and Indian ink.

From the Mariette, Lawrence, and Vaughan collections. Bequeathed by the late Mr. Henry Vaughan. Engraved by Lucas Vorsterman for Van Dyck's *Iconographie*.

**A 103. Rough sketch for a composition; the Adoration of the Magi.**

Brush and bistre.

From the Lanckrink and Warwick collections.

**A 103. A landscape study; cottages and trees on a hillside.**

Pen and sepia.

From the Richardson and Warwick collections.

### LUCAS VAN UDEN.

Painter and etcher of landscapes: b. 1595, d. 1672: worked at Antwerp: best known by his connection with Rubens, whom he assisted in his landscape backgrounds.

**A 104. View of a road bordered with trees.**

Pen and sepia, with sepia wash.

Presented by E. Riggall, Esq.

**JACOB JORDAENS.**

On screen.

Painter and etcher: b. 1593, d. 1678: pupil of Van Noort: strongly influenced by Rubens, whom he rivalled in energy and vitality but not in distinction: worked at Antwerp.

**A 105. Design for the picture of St. Martin of Tours exorcising a demoniac, in the Brussels Gallery.**

Body colours.

Fine example of the artist's work, drawn on several sheets of paper joined together, the upper part being pieced out with a fragment of a contemporary engraving, apparently a faint impression or counter-proof of a portrait of a man in a fur-trimmed coat. The picture as finally completed presents a number of considerable modifications of this design, some of the figures being omitted and others added.

**IMITATION OF JORDAENS.****A 106. Study from a picture: "Blowing hot and cold."**

Water-colours and body colours.

This very spirited and brilliant drawing had long passed as the original study by Jordaens for one of the various pictures of this subject painted by him (in the public galleries of Brussels, Munich, etc.). Technical and other reasons, however, seem to prove that it is a copy, most probably by the hand of David Wilkie, from a version of the subject which is in the Dulwich Gallery, but which itself does not seem to be by the hand of the master.

**ADRIAEN BROUWER.**

Painter and etcher, chiefly of peasant life and drolleries: Dutch and Flemish Schools: b. 1605-6, d. 1638: pupil of Frans Hals: worked first at Haarlem and Amsterdam, afterwards at Antwerp.

**A 107. Group of boors in a tavern.**

Pen and brush and bistre.

**A 108. Scene in a tavern.**

Brush and madder.

**A 109. An offender brought before a magistrate.**

Brush and madder.

**A 110. Boors outside a tavern, with fiddler, and dancing monkey.**

Pen and brush and bistre.

**LEONARD BRAMER.**

Painter: b. 1595, d. 1674: native of Delft: worked for many years in Italy, afterwards again at Delft: noted for small historical pictures, with strong play of light and shade, in the manner initiated by Elsheimer and developed by Rembrandt.

**A 111. The betrayal of Christ: Peter cutting off the ear of Malchus.**

Sepia wash and brush outline over black chalk.

**REMBRANDT (REMBRANDT HARMENSZ VAN RYN).**

Painter and etcher, the greatest of the Dutch School: b. 1606, d. 1669: pupil of Swanenburgh, Lastman, and Pinas: distinguished alike in figures and landscape, and unequalled for his effects of light and shade, and for his imaginative rendering of common human nature: worked at Leyden and Amsterdam.

**A 112. Unknown subject: three boys and a group of spectators.**

Pen and bistre.  
Bequeathed by the late Mr. Henry Vaughan.

**A 113. Tobit recovering his sight.**

Pen and bistre.  
From the collection of F. Abbott, Edinburgh.

**A 114. Study from the group of Apostles at Christ's right hand in Leonardo da Vinci's "Last Supper."**

Red chalk.  
From the Cosway, Esdaile, and Lawrence collections. Presented by Miss Kate Radford.  
Studies by Rembrandt from the whole composition of the "Last Supper" are in the Berlin Print Room (pen-and-ink) and in the collection of Prince George of Saxony at Dresden (red chalk).

**A 115. The interior of Joseph's house at Nazareth.**

Pen and bistre, with bistre and Indian-ink wash.  
Bequeathed by the late Mr. Henry Vaughan.

**A 116. Judith returning in triumph with the head of Holofernes.**

Pen and brush and bistre.  
From the Woodburn and Abbott collections.  
Very fine and spirited work of about the year 1555.

**A 117. Sketch of a young man asleep.**

Pen and bistre and red-brown wash.

**CASPAR NETSCHER.**

Painter of portraits and conversation pieces: b. 1639, d. 1684: formed under the influence of Ter Borch: worked at Arnhem, Deventer, and the Hague, also for some time at Bordeaux and in England.

**A 118. Head of a girl.**

Red chalk.

**PHILIPS WOUWERMAN.**

Painter of landscapes with figures, especially equestrian and hunting scenes: b. 1619, d. 1668: worked at Haarlem.

**A 119. Children on the ice.**

Indian ink.  
From the Woodburn and Habich collections.

**HERMAN VAN SWANEVELDT.**

Painter of classical landscapes with figures: Dutch and Roman Schools: b. about 1600, d. 1655-6: imitator and probably pupil of Claude: worked at Rome and Paris.

**A 120. Italian landscape with a bridge in the foreground.**

Pen and bistre and Indian-ink wash.

Bequeathed by the late Mr. Henry Vaughan.

**A 121. Italian landscape with figures on a road in the foreground.**

Pen and bistre and Indian-ink wash.

From the Holditch collection. Bequeathed by the late Mr. Henry Vaughan.

**JAN VAN DER MEER II.**

Painter of cattle and landscape: b. 1656, d. 1705: pupil of his father, Jan Van der Meer I., and of Nicholas Berchem: worked at Haarlem.

**A 122. Study of sheep.**

Black chalk and water-colours.

Signed and dated *J. V. der meer de jonge f. 1687.***THOMAS WYCK.**

Painter and etcher, chiefly of scenes of daily life, shipping and landscape: b. about 1616, d. 1677: pupil of his father, Jan Wyck: worked in Italy, in Haarlem, and in London about the time of the Restoration.

**A 123. View of London from Blackheath.**

Sepia and Indian ink over pencil.

From the Paul Sandby collection. Presented by G. Mayer, Esq.

While in England, Wyck drew or painted several views of London before the Great Fire, and of the Fire itself. This view was engraved by Godfrey in 1776.

**JAN SMEES.**

Painter and etcher: d. about 1729: worked at Amsterdam: known chiefly by his few rare etchings of Italian landscapes with ruins, in the style of Both.

**A 124. Landscape with cottage and haystack.**

Pen and sepia with water-colour wash.

**REINIER VINKELES.**

Engraver and draughtsman: b. 1741, d. 1816: worked at Amsterdam and in Paris: a prolific engraver of book-illustrations, chiefly portraits and vignettes, very many after his own designs.

**A 125. View of the Quai de Tournelle, Paris.**

Water-colours with pen outlines.

**NICOLAAS WICART.**

Painter of landscape, chiefly of river scenes: b. 1748, d. 1815: worked at Utrecht.

**A 126. View of Rotterdam from the Maas.**

Sepia and Indian ink.

Signed *N. Wicart, Del.*

## LODEWIJK GILLES HACCOU.

Painter of marine subjects, especially ships in a calm: b. 1792, d. elder brother of the better known J. C. Haccou: worked in Holland.

**A 127. Shipping off the coast of Holland.**

Indian ink and water-colour tint.

Signed and dated *L. G. Haccou f. 1822.*

## FRENCH SCHOOL.

## NICOLAS LAIGNEAU.

Portrait painter and draughtsman: French School: worked in France about 1590-1610.

**A 128. Head of a young man.**

Red and black chalk.

## NICOLAS POUSSIN.

Painter of devotional, classical, and historical subjects. French and Roman Schools: b. 1594, d. 1665: pupil of Q. Varin, F. Elle, and G. Lallemand, and at Rome of Domenichino: further influenced by Raphael and the antique: worked at Rome, also in Paris.

**A 129. Portrait of the artist, done during recovery from an illness.**

Red chalk.

This curious drawing, well attested both by internal evidence and by the contemporary Italian inscription at foot, is of special interest both artistic and biographical.

## GASPARD POUSSIN (DUGHET).

Landscape painter: Roman School: b. 1618, d. 1675: brother-in-law and pupil of Nicholas Poussin: worked at Rome.

**A 130. Landscape with buildings on a rock and peasants fishing.**

Pen-and-ink and water-colour tint.

From the Sensier collection.

## CLAUDE LORRAIN (GELLÉE).

Landscape painter and etcher: French and Roman Schools: b. about 1600, d. 1682: pupil of A. Tassi, influenced by P. Bril, Annibale Carracci, and A. Elsheimer: worked chiefly at Rome, and for a short time at Nancy.

**A 131. Study of willows, with hills in the distance.**

Pen and sepia and sepia wash on blue paper heightened with white.

From the Moritz von Fries, Lawrence, and Esdale collections.

**A 132. Landscape, with man and woman driving a herd of cows, goats, and sheep.**

Pen and bistre and bistre wash.

Bequeathed by the late Mr. Henry Vaughan.

**A 133. The Country Dance: study for an etching.**

Pen and bistre and bistre wash.  
From the Spencer and Vaughan collections. Bequeathed by the late Mr. Henry Vaughan.

Modified considerably as a composition in the etching (Robert Dumesnil, No. 10).

**A 134. Landscape with a shepherd and his flock at dawn.**

Sepia over black chalk, heightened with white.  
From the Spencer, Richardson, and Vaughan collections. Bequeathed by the late Mr. Henry Vaughan.

Signed and dated *Roma 1660. Gillee.*

**A 135. Landscape with a lake and temple.**

Black chalk, Indian ink, and sepia wash.  
From the Barnard, Richardson, West, and Vaughan collections. Bequeathed by the late Mr. Henry Vaughan.  
The two figures of Apollo and the Sibyl seem to have been added by another hand.

**A 136. Coast scene with shipping.**

Sepia over red-chalk outline, heightened with white.  
Bequeathed by the late Mr. Henry Vaughan.  
Signed (twice) *Claudio in.*

**A 137. Large landscape, with the Holy Family reposing.**

Pen and sepia with Indian-ink wash, heightened with white.  
Bequeathed by the late Mr. Henry Vaughan.  
Signed *Claudio Lorrenese.*

**JACQUES STELLA.**

Painter of devotional and historical subjects, and of wall decorations: b. 1596, d. 1657: worked at Lyons, Florence, Rome, and Paris..

**A 138. An angelic chorus: study for a decorative wall-painting.**

Sepia wash and pen, heightened with white.  
From the Moritz von Fries collection.  
Signed *Stella.*

**JEAN-BAPTISTE CORNEILLE.**

Painter of religious and mythological subjects: b. 1649, d. 1695: pupil of his father Michel Corneille: studied at Rome, worked at Paris.

**A 139. The return of the prodigal son; design for a picture (with a separate study of the prodigal).**

Pen and sepia wash.  
Signed *J. B. Corneille*, with an inscription by the artist (much mutilated) in the corner, recording the date on which the picture was completed, and the person for whom it was painted.

**ANTOINE COYPER.**

Painter and etcher: b. 1661, d. 1722: pupil of his father Noel Coypel: worked chiefly in Paris, painting large compositions, chiefly of sacred subjects.

**A 140. Two studies for pictures: the infancy of Daphnis; and Christ and the woman of Canaan.**

Sepia, and red and black chalk, on greenish paper, heightened with white.

On screen.

CLAUDE-JOSEPH VERNET.

Painter and etcher of marine subjects and landscape: b. 1714, d. 1789: worked at Avignon, Aix, Rome, and Paris.

**A 141. Coast scene, with fishermen on the rocks.**

Chalk and Indian-ink wash.

From the Thomas Dimsdale collection.

ANTOINE WATTEAU.

Painter and etcher: French School: b. 1684, d. 1721: native of Valenciennes, whence he removed early to Paris: pupil of Gillot, much influenced by the example of Rubens and Paul Veronese: the most brilliant and original draughtsman and colourist of the century, and founder of a new school of courtly pastoral painting: worked chiefly at and in the neighbourhood of Paris; also in England, at Greenwich.

**A 142. Heads of four women and a man.**

Red, black, and white chalks.

From the Spencer and Vaughan collections. Bequeathed by the late Mr. Henry Vaughan.

Scarcely any drawing of the master illustrates more completely than this the unrivalled combination of force, delicacy, and animation which characterise his draughtsmanship in dealing with the types and attitudes which were congenial to him.

**A 143. Heads of four women.**

Red, black, and white chalks.

From the Lawrence and Vaughan collections. Bequeathed by the late Mr. Henry Vaughan.

Fine and important example, only a little less exquisite in quality than the last.

**A 144. Portrait of a friar, whole length.**

Red and black chalks.

From the Carpenter and Vaughan collections. Bequeathed by the late Mr. Henry Vaughan.

**A 145. Head of a boy.**

Red and black chalks.

**A 146. Whole-length figures of a gentleman and lady moving away.**

Brush and bistre.

Bequeathed by the late Mr. Henry Vaughan.

**A 147. Studies of owls.**

Red chalk.

From the Carpenter collection.

An inscription on the back of the drawing in an old hand attributes it to Sebastian Le Clerc, but with no apparent foundation.

**NICOLAS LANCRET.**

Painter, chiefly of Court portraits and masquerades: French School: b. 1690, d. 1743: pupil of Dulin, Gillot, and Watteau: worked in Paris.

**A 148. Study of foliage, for the background of a picture.**

Red chalk.

From the Uvedale Price collection.

**JEAN-HONORÉ FRAGONARD.**

Painter and etcher chiefly of Court pastorals and love-scenes: b. 1792, d. 1806: pupil of Chardin and of Boucher: influenced by the study of Tiepolo in Italy: worked chiefly in Paris.

**A 149. Landscape with cattle at a watering-place.**

Sepia.

From the de Goncourt collection.

**FRANÇOIS BOUCHER.**

Painter and etcher: b. 1703, d. 1770: pupil of F. Lemoine and Carle Vanloo: famous as a painter of mythological and allegorical decorations, produced with extraordinary facility and abundance: worked chiefly in Paris, also at Rome.

**A 150. Portrait of a lady seated, whole length.**

Red, black, white and blue crayons.

**CHARLES-JOSEPH NATOIRE.**

Painter and etcher chiefly of sacred and mythological subjects: b. 1700, d. 1777: pupil of Galloche and Lemoine: worked at Nîmes, Paris, and Rome.

**A 151. Head of a girl.**

Coloured chalks.

Signed *C. Natoire f.*

**GABRIEL-JACQUES DE ST. AUBIN.**

Painter and etcher, chiefly of domestic subjects: b. 1724, d. 1780: pupil of Boucher: worked in Paris.

**A 152. (a) Sheet of studies of women.**

Red and black chalk, touched with white.

(b) Sheet of studies, group of four men, woman with baby.

Black chalk.

**A 153. Portrait head in profile.**

Black chalk touched with carmine on lips and cheek.

## JEAN-BAPTISTE GREUZE.

Painter, chiefly of scenes of bourgeois life, and portraits and fancy heads of girls: French School: b. 1725, d. 1805: worked chiefly at Paris.

## A 154. The return of the Shepherd.

Black chalk and Indian-ink wash on greenish paper, heightened with white.  
From the Warwick collection.

Fine and important sketch for the composition of one of the master's favourite subjects of pastoral life and drama.

## PIERRE-ALEXANDRE WILLE.

Painter and etcher, chiefly of domestic subjects: b. 1748, d. 1821: son of the well-known engraver J. G. Wille: pupil of Vien and Greuze: Court painter to Louis XVI.: worked in Paris.

## A 155. Scene in the Paris Fishmarket 1797.

Pen-and-ink and water-colours.

Signed and dated *dessiné par P. A. Wille fils en 1797, an 5.*  
Probably intended for reproduction in coloured aquatint by Janinet.

## EUGÈNE DELACROIX.

Painter and lithographer: b. 1798, d. 1863: pupil of Guérin and Gros: leader of the French romantic movement of 1830: famous for his splendid gifts as a colourist: worked chiefly in Paris, also in Spain, Algiers, and Morocco.

## A 156. Women of Algiers.

Chalk and water-colours.  
From the Christophe collection.

A very fine example of the artist's numerous studies of Algerian and Moorish interiors, preparatory to the celebrated "Femmes d'Algier" (1838) now in the Louvre.

## JEAN-FRANCOIS MILLET.

Painter and etcher: b. 1814, d. 1875: pupil of Langlois and Delaroche: famous for his serious and penetrative power in the delineation of peasant life and labour, and as one of the greatest of French draughtsmen: worked (tentatively and under great hardships) at Cherbourg, Paris and Havre; afterwards, from 1849 till his death, at Barbizon, near Fontainebleau.

## A 157. "Les Bêcheurs."

Black chalk.

Study for one of the finest and most celebrated of Millet's etchings, and superior to it in economy and force, the etching needle being both less familiar and less intimate than the black chalk as an instrument of the master's nervous energy of expression.

## A 158. Woman at the Window.'

Black chalk.

The attitude of the figure in this study recalls, and was possibly suggested by, an Italian engraving of the school of Marcantonio,

known as the *Femme Pensive*, the design of which was repeated more exactly by Paul Veronese in the St. Helena of the National Gallery.

**A 159. Woman with Cow.**

Black chalk.

**A 160. Peasants at work.**

Black chalk.

**CHARLES-FRANCOIS DAUBIGNY.**

Landscape painter and etcher: b. 1817, d. 1878: pupil of Delaroche: worked in Paris and various parts of France, especially on the banks of the Oise; but associated in popular fame with the "Barbizon School," in whose aim and temper he shared.

**A 161. Landscape; view along a mountain valley and road.**

Pencil, strengthened with black chalk.

On screen.

## DIVISION B: ENGLISH ARTISTS OR ARTISTS OF FOREIGN ORIGIN SETTLED IN ENGLAND.

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### RICHARD GIBSON.

Portrait painter: b. 1615, d. 1690: a dwarf; page to Charles I. and patronised by Cromwell and Charles II.; an imitator of Lely, well known in his day for his chalk portraits and miniatures; worked in London.

**B 1. Portrait of a girl holding a doll and a pack of cards.**  
Crayons.

**B 2. Portrait of a girl with a basket of flowers.**  
Crayons.

Signed with the artist's monogram; and dated 1669.

### BERNARD LENS, JUNIOR.

Miniature-painter and copyist in water-colours: b. 1682, d. 1740: limner to George I. and George II.: very successful as a drawing-master; worked in London.

**B 3. Portrait of William III. in the Robes of the Garter.**  
Water-colours.

Inscribed, *The King of Great Britain, Robed as Sovereign of ye most noble Order of ye Garter.*

### JONATHAN RICHARDSON, JUNIOR.

Painter: b. 1694, d. 1771: only son of the portrait painter, critic, and collector, Jonathan Richardson I.; drew and painted portraits, but was hampered by weak sight; associated with his father in his literary work; worked in London.

**B 4. Portrait of the artist.**

Black and red chalk on grey paper, heightened with white.  
From the Richardson and Thane collections. Dated 10 Aug. 1734.

Dated 10 Aug. 1734.

### WILLIAM HOGARTH.

Painter and engraver; b. 1697, d. 1764: began as an engraver; son-in-law and pupil in painting of Sir James Thornhill; painted portraits and conversation pieces, but most famous for the numerous series of satirical paintings which were in turn engraved by his hand or under his direction; worked in London.

The following series of sixteen drawings (successively in the Horace Walpole, Gye, and E. Cheney collections) are for the famous set of engravings called "Industry and Idleness," published 30 Sept. 1747. Some represent first

thoughts, others more developed studies, others again the final design prepared for transference to the copper. A comparison with the corresponding prints also exhibited shows a number of minor differences and (in one or two cases) important changes.

B 5. Drawing for "Industry and Idleness," Plate I; the Fellow 'Prentices at their Looms.  
Indian ink.

B 6. "Industry and Idleness," Plate I; the engraving.

B 7. Drawing for "Industry and Idleness," Plate II; the Industrious 'Prentice performing the Duty of a Christian.  
Indian ink.

B 8. "Industry and Idleness," Plate II; the engraving.

B 9. Sketch for "Industry and Idleness," Plate III; the Idle 'Prentice at Play in the Churchyard during Divine Service.  
Pen-and-ink, with Indian-ink wash.

B 10. Finished drawing for "Industry and Idleness," Plate III.  
Indian ink.

B 11. "Industry and Idleness," Plate III; the engraving.

B 12. Sketch for "Industry and Idleness," Plate IV; the Industrious 'Prentice a Favourite and Entrusted by his Master.  
Pen-and-ink, with Indian-ink wash.

B 13. Finished drawing for "Industry and Idleness," Plate IV.  
Indian ink.

B 14. "Industry and Idleness," Plate IV; the engraving.

B 15. Drawing for "Industry and Idleness," Plate V; the Idle 'Prentice turned away and sent to sea.  
Indian ink.

B 16. "Industry and Idleness," Plate V; the engraving.

B 17. Sketch for "Industry and Idleness," Plate VI; the Industrious 'Prentice out of his time and married to his Master's Daughter.  
Pen-and-ink, with Indian-ink wash.

B 18. "Industry and Idleness," Plate VI; the engraving.

B 19. Sketch for "Industry and Idleness," Plate VII; the Idle 'Prentice returned from sea and in a garret with a Common Prostitute.  
Pen-and-ink, with Indian-ink wash.

B 20. "Industry and Idleness," Plate VII; the engraving.

B 21. Sketch for "Industry and Idleness," Plate VIII; the Industrious 'Prentice grown rich and Sheriff of London.  
Pen-and-ink, with Indian-ink wash.

B 22. "Industry and Idleness," Plate VIII; the engraving.

B 23. First sketch for "Industry and Idleness," Plate IX; the Idle 'Prentice betrayed by his whore and taken in a Night Cellar with his Accomplice.  
Pen-and-ink, with Indian-ink wash.

B 24. "Industry and Idleness," Plate IX; the engraving.

B 25. First sketch for "Industry and Idleness," Plate X; the Industrious 'Prentice Alderman of London, the Idle one brought before him and impeached by his Accomplice. Pen-and-ink, with Indian-ink wash.

B 26. Finished drawing for "Industry and Idleness," Plate X. Pen-and-ink, with Indian-ink wash.

B 27. "Industry and Idleness," Plate X; the engraving.

B 28. Drawing for "Industry and Idleness," Plate XI; the Idle 'Prentice executed at Tyburn. Indian ink. The name *Thomas Fowler* given here and in the unengraved drawing, No. 81, as that of the worthless 'Prentice, was afterwards changed to *Idle*.

B 29. "Industry and Idleness," Plate XI; the engraving.

B 30. Sketch for "Industry and Idleness," a subject not engraved; the Industrious 'Prentice when a Merchant giving money to his Parents. Pen-and-ink, with Indian-ink wash.

B 31. Sketch for "Industry and Idleness," a subject not engraved; the Idle 'Prentice stealing from his mother. Pen-and-ink, with Indian-ink wash.

#### JOHN ASTLEY.

Portrait painter: b. about 1730, d. 1787: pupil of Hudson and companion of Reynolds and Wilson in Rome, where he lived in poverty; afterwards married a rich widow, and inherited several fortunes which he spent fantastically; known as "Beau Astley": worked principally in Dublin and London.

B 32. Portrait of Sir Joshua Reynolds at the age of 27. Black chalk and stump on grey paper, heightened with white. Inscribed *Rome, May 1750.*

#### SIR JOSHUA REYNOLDS, P.R.A.

Painter: b. 1723, d. 1792: native of Plymouth; pupil in London of T. Hudson; studied in Italy for some years; from 1752 worked in London; original member and first President of the Royal Academy; the greatest portrait-painter and one of the greatest colourists of the English School.

B 33. Study for a portrait: three-quarter view of the head of a gentleman. Red and black chalk. Chalk drawings of heads of this scale and importance are rare in the English art of the time; the present example was anonymous when it came into the collection, and is attributed on internal grounds to Reynolds.

## THOMAS GAINSBOROUGH, R.A.

Painter: b. 1727, d. 1788: native of Sudbury, Suffolk; pupil in London of Gravelot, and afterwards, for three years, of Francis Hayman; worked at Ipswich, at Bath, and from 1774 in London; original member of the Royal Academy; the brilliant rival of Reynolds in portraiture, and founder of the native English School of landscape.

**B 34.** Study for portrait of a lady, seated with arms folded at a table.  
Charcoal on grey paper, heightened with white.

**B 35.** Study for portrait of a lady, whole length, standing in a garden.  
Black chalk and pencil.

**B 36.** Study for portrait of Lady Clarges, playing a harp.  
Charcoal on grey paper, heightened with white.  
In the picture, now belonging to Sir Charles Tennant, Bart., the dog seen through the harp strings was omitted.

**B 37.** Study for portrait of a lady seated, whole length, with her hand on her chin.  
Pencil sketch.

**B 38.** Study for portrait of a lady walking in a landscape, with large plumed hat.  
Charcoal and stump on drab paper, heightened with white.  
From the collection of the Earl of Warwick.

**B 39.** Group of girls, one grown-up and three children.  
Charcoal and chalks on drab paper, heightened with white.  
From the Edale and Vaughan collections. Bequeathed by Henry Vaughan, Esq.  
Signed *T. Gainsborough*.

**B 40.** Wooded landscape, with cattle going home.  
Black chalk touched with white.  
Bequeathed by Henry Vaughan, Esq.

**B 41.** Landscape with waggon on a road through a wood.  
Water-colours over black chalk.

**B 42.** View of a lane, with boy riding in a cart.  
Sepia and Indian-ink wash and pen.

## JOHN ROBERT COZENS.

Landscape painter, chiefly in water-colours: b. 1752, d. 1799: son and pupil of Alexander Cozens, the earliest of English water-colour painters; mentally deranged from 1794. Cozens was a landscape draughtsman of remarkable feeling and power, a true classic in the power of design and composition, and a great master of the water-colour medium within the limited scale of colours then in use. He was the chief forerunner of Turner, by whom his works were much copied and studied. Worked in England, Switzerland, Italy, Sicily and the Tyrol.

The following numbers, 43-64, form part of a set of drawings made by Cozens in Switzerland in August, 1776, on a tour to Italy undertaken in company with R. Payne Knight, afterwards celebrated as a collector and

connoisseur. They represent the early manner of the artist in working from nature, when he was twenty-four years old.

**B 43. On the Lake of Lucerne.**

Water-colours and pen.

**B 44. Lower part of the Valley of Oberhasli; from the South East.**

Water-colours and pen.

**B 45. Lesser Valley of Oberhasli; upper part from the North.**

Water-colours and pen.

**B 46. Lake of Thun near Spiez.**

Water-colours and pen.

**B 47. View on the Linth.**

Water-colours and pen.

**B 48. Lake of Klonthaloner from the East.**

Water-colours and pen.

**B 49. On the Lake of Lucerne.**

Water-colours and pen.

**B 50. Fluelen, Lake of Lucerne.**

Water-colours and pen.

**B 51. South Gate of Sargans.**

Water-colours and pen.

**B 52. Benedictine Convent of Engelberg.**

Water-colours and pen.

**B 53. Waterfall between Martigny and Bex.**

Water-colours and pen.

Dated on the back of the drawing *August 31, 1776.*

**B 54. The Reichenbach, near Grindelwald.**

Water-colours and pen.

**B 55. Boats on the Lake of Lucerne.**

Water-colours and pen.

**B 56. Between Sargans and Coire.**

Water-colours and pen.

**B 57. The Arve near Sallenches.**

Water-colours and pen.

**B 58. On the Lake of Lucerne.**

Water-colours and pen.

**B 59. Mont Blanc from the banks of the Arve near Sallenches.**

Water-colours and pen.

Dated on the back of the drawing *August 27, 1776.*

**B 60. The Reichenbach near Meiringen.**

Water-colours and pen.

**B 61. Fall of the Reichenbach.**

Water-colours and pen.

**B 62. View on the Reichenbach.**

Water-colours and pen.

**B 63. View on the Linth.**

Water-colours and pen.

**B 64. Fall of the Linth.**

Water-colours and pen.

From the Allanson-Winn and Payne-Knight collections.

**JOHN SINGLETON COPLEY, R.A.**

Painter: b. 1737 at Boston, Massachusetts, d. 1815: worked in America till 1774, afterwards in London; one of the best historical painters of the English School, and excellent in portraiture; elected A.R.A. 1776, R.A. 1779.

**B 65. Study for "The Death of Chatham."**

Black and white chalk on grey paper.

The finished painting in the National Gallery shows very considerable differences from this study, the principal one being that the main group round the dying Chatham is removed farther into the picture and placed less in the centre. Two preparatory oil studies for the picture are also in the National Gallery.

**BENJAMIN WEST, P.R.A.**

Painter: b. 1738 in Pennsylvania, d. 1820: worked and studied in New York and Italy; settled in London 1763; original member of the Royal Academy, and elected President on the death of Reynolds, 1792; greatly esteemed in his day for his "Death of Wolfe" and other historical pictures, and for his sacred subjects.

**B 66. Belinda's Toilet; an illustration to Pope's "Rape of the Lock."**

Pen and Indian ink touched with water-colours.

West shows himself here an imitator of the extravagant and tasteless style of Fuseli.

**B 67. A west-country landscape, with the story of Palemon and Levinia from Thomson's "Seasons."**

Distemper.

An example of West's excellent and unaffected manner in landscape. Signed B. W.

**HENRY WILLIAM BUNBURY.**

Painter and caricaturist: b. 1750, d. 1811: worked in Suffolk as an amateur; popular for his drawings of humour and sentiment, many of which (including all the examples here shown) were engraved.

**B 68. The Blind Beggar of Bethnal Green.**

Black chalk, pen and bistre, and water-colour wash; varnished.  
From the Peel collection.

**B 69. Love and Hope.**

Black chalk, touched with red chalk.  
From the Peel collection.

**B 70. Love and Jealousy; companion to the preceding.**

Black chalk and red chalk.  
From the Peel collection.

**B 71. Black George (from "Tom Jones").**

Black chalk and water-colours.  
From the Molten, Esdaile and Peel collections.

**B 72. A Girl of Dauphiné.**

Pen and bistre with bistre and water-colour wash.  
From the Esdaile and Peel collections.

**B 73. A Girl in a Red Cloak, with a dog.**

Water-colours.  
From the Peel collection.

**LADY DIANA BEAUCLERK.**

Amateur painter and etcher: b. 1734, d. 1808: daughter of the 2nd Duke of Marlborough; wife of Topham Beauclerk, Dr. Johnson's friend, whom she survived many years; best known by Bartolozzi's engravings after her drawings.

**B 74. Group of mother and two children.**

Pencil, pen and bistre, and water-colour wash.

This drawing, though not in the usual manner of the artist, and very closely resembling Bunbury's hand, has always borne Lady Diana's name and is probably her work.

**RICHARD COSWAY, R.A.**

Painter: b. 1740, d. 1821: studied under Hudson; worked in London; famous for his miniatures and small portraits; elected A.R.A. 1770, R.A. 1771.

**B 75. Portrait of a lady; whole length.**

Pencil, highly finished with water-colours on head and hands.

Signed *Richard Cosway, R. A. Primarius Pictor Serenissimi Walliae Principis Fecit Londini 1795.*

**B 76. Portrait of Mrs. Plowden.**

Head highly finished in water-colour stipple, figure lightly pencilled.

Inscribed *Mrs. Plowden.*

**JOHN HOPPNER, R.A.**

Painter: b. 1758, d. 1810: of German parentage; worked in London; distinguished as a portrait painter, the brilliant imitator of Reynolds and rival of Lawrence; elected A.R.A. 1792, R.A. 1795.

**B 77. Portrait of a Lady in a plumed hat; probably Mrs. Elliott.**

Black and red chalks.

Signed *J. Hoppner.* Comparison of this drawing with a portrait of Mrs. Elliott by Gainsborough and another by Cosway renders the presumption of identity probable, though not certain. Grace Dalrymple, wife of Dr. John Elliott, eloped first with Lord Valentia, was afterwards mistress of the Prince of Wales, and then of Philippe Egalité; lived through the Revolution and died in France 1828.

**B 78. Portrait of a Lady in a plumed hat, with landscape background; probably Mrs. Hoppner.**

Black, red, and white chalks on buff-tinted paper.

Signed *J. Hoppner*. Probably a study from the artist's wife, Phoebe Wright (daughter of the American sculptress Patience Wright), who frequently sat both to him and to other painters in various fancy characters.

**THE REV. MATTHEW WILLIAM PETERS, R.A.**

Painter: b. 1742, d. 1814: worked in Dublin and London; painted some of the subjects for Boydell's "Shakespeare Gallery"; well known for his portraits and fancy subjects, many of them very popular through engravings; elected A.R.A. 1771, R.A. 1777.

**B 79. Two heads in an oval; portraits of Maria and Charlotte Fortescue.**

Pencil and chalks touched with body-colour.

Portraits of the two daughters of the Rt. Hon. James Fortescue: Maria Catherine, married 1781 to Captain John Sloper, and afterwards to Colonel George Francis Barlow, died a widow about 1858; Charlotte married 1796 Sir Henry Goodricke, of Ribston Hall, Yorkshire.

**JOHN RAPHAEL SMITH.**

Painter, draughtsman, and mezzotint engraver: b. 1752, d. 1812: worked chiefly in London and Yorkshire; one of the most brilliant of the great school of engravers who worked after Reynolds; later also distinguished as a portrait-painter and crayon draughtsman; one of Morland's and Rowlandson's boon companions.

**B 80. A Lady coming from the Circulating Library.**

Black and red chalk on prepared grey paper.  
This subject is engraved in mezzotint.

**GEORGE DANCE, R.A.**

Architect and draughtsman: b. 1741, d. 1825: succeeded his father as Surveyor to the City of London; one of the original members of the Royal Academy; rebuilt Newgate; after 1798 devoted himself chiefly to chalk portraits, 72 of which were engraved by W. Daniell.

**B 81. Portrait of Mrs. Opie.**

Pencil, touched with carmine.

Signed and dated *Geo. Dance Febr. 16th 1794.* Portrait of Mary Bunn, first wife of John Opie, R.A.; the marriage was unhappy, and she eloped in 1795, the year after this drawing was made. Opie afterwards made a more fortunate marriage with the charming and gifted Amelia Alderson, of Norwich.

**B 82. Portrait of Chevalier D'Eon.**

Pencil and water-colour tint.  
Engraved by W. Daniell.

Signed and dated *May 26th 1793 Geo. Dance.* Charles Geneviève Louis Auguste André Timothée D'Eon de Beaumont, b. 1728, d. 1810, famous for the violent controversies waged about his sex, great sums being staked upon the point: served in female attire on political missions for Louis XV., and in male attire as a Captain of dragoons;

in England 1762-1777, when ordered back to Paris and compelled to dress as a woman till his death; in England again from 1785, supporting himself by exhibitions of fencing; buried in St. Pancras Churchyard.

**B 83. Portrait of the Revd. Daniel Lysons.**

Pencil touched with carmine.

Signed and dated *Decr. 14th 1793 Geo. Dance.* Daniel Lysons, b. 1762, d. 1834, Chaplain to Horace Walpole, is remembered by his admirably compiled "Environs of London."

**B 84. Portrait of Samuel Lysons, F.S.A.**

Pencil touched with carmine.

Signed and dated *Geo. Dance July 17th 1793.* Samuel, brother of Daniel Lysons, b. 1763, d. 1819; Keeper of the Records in the Tower of London, a celebrated antiquary and skilful draughtsman.

**B 85. Portrait of Thomas Banks, R.A.**

Pencil touched with carmine.

Signed and dated *Geo. Dance July 18th 1794.* Thomas Banks, b. 1735, d. 1805; the first English sculptor, according to Reynolds, to produce works of classic grace; worked in London, Rome and St. Petersburg.

**B 86. Portrait of John Julius Angerstein.**

Pencil touched with carmine.

Signed and dated *Geo. Dance Febr. 9th 1795.* I. I. Angerstein, b. 1735, d. 1828; of Russian extraction, well known in his day as a merchant and philanthropist; now remembered by his collection of pictures, which formed the nucleus of the National Gallery.

**B 87. Portrait of Joseph Planta.**

Pencil touched with carmine.

Signed and dated *Geo. Dance, July 8th 1794.* Joseph Planta, b. 1744, d. 1827, Principal Librarian of the British Museum, 1799-1827.

**B 88. Portrait of Robert Brettingham.**

Pencil touched with carmine.

Signed and dated *Novr. 3rd 1793, Geo. Dance.* Robert Furze Brettingham, b. 1750, d. about 1806, one of the most successful classical architects and antiquarian dealers of his time.

**B 89. Portrait of Dr. Richard Brocklesby.**

Pencil, slightly touched with carmine.

Signed and dated *Geo. Dance, May 15, 1795.* Richard Brocklesby, physician, b. 1722, d. 1797; the beloved friend of Burke and Johnson; author of a work on music as a cure for diseases.

**B 90. Portrait of John Wolcot ("Peter Pindar").**

Pencil touched with carmine.

Signed and dated *Geo. Dance July 7th 1793.* John Wolcot, b. 1738, d. 1819; practised medicine in Jamaica and Cornwall, where he discovered the painter Opie; best known by his satirical odes, published under the name of Peter Pindar, on the artist of the day.

**B 91. Portrait of Charles Burney, D.D.**

Pencil touched with carmine.

Signed and dated *Geo. Dance April 12th 1794.* Charles Burney, b. 1757, d. 1817; son of the musician and brother of Madame d'Arblay; famous in his day as a classical scholar; formed a fine library, bought by the nation at his death.

**B 92. Portrait of William Daniell, R.A.**

Pencil touched with carmine on the lips.

Signed and dated *Geo. Dance, Decr. 7th 1794.* William Daniell, b. 1769, d. 1837; painter, known chiefly by his pictures of Indian Scenery, and his "Voyage round Great Britain," a series of engravings of coast views; elected A.R.A. 1807, R.A. 1822.**B 93. Portrait of General Pasquale Paoli.**

Pencil.

Engraved by W. Daniell.

Signed and dated *Geo. Dance, July 18th 1797.* Pasquale Paoli, b. 1726 in Corsica, entered the service of the King of Naples; governed Corsica with conspicuous success till defeated by the French; lived in England 1769-1790; returned and led his countrymen for another five years, was forced to retire again to England, where he died.**B 94. Portrait of Bennet Langton, LL.D.**

Pencil.

Engraved by W. Daniell.

Signed and dated *Geo. Dance, April 28th 1798.* Bennet Langton, b. 1736, d. 1801, a distinguished Greek scholar; succeeded his friend Dr. Johnson as Professor of Ancient Literature at the Royal Academy.**B 95. Portrait of Thomas Girtin.**

Pencil, touched with carmine.

Engraved by W. Daniell.

Signed and dated *Geo. Dance August 28th 1798.* Thomas Girtin, b. 1775, d. 1802; one of the greatest of English landscape-painters, companion in boyhood of Turner, whom he strongly influenced by his powerful and original style; worked almost entirely in water-colours, in various parts of England, Wales and Scotland.**B 96. Portrait of Nicholas Revett.**

Pencil, slightly touched with carmine.

Signed and dated *Geo. Dance Novr. 29th 1800.* Nicholas Revett, b. 1721, d. 1804; architect, best known as the companion of "Athenian" Stuart at Athens, later of D. Chandler and William Pars in Ionia, where he made a prolonged study of classical remains.**GUY HEAD.**

Painter: b. 1753, d. 1800: worked at Rome, and in England; painted portraits and classical subjects, but best known as a copyist.

**B 97. View of the Lateran from the Palatine Hill.**

Pen and sepia, with sepia and Indian-ink wash.

Signed and dated *G. Head 1795.***B 98. A Corridor of the Coliseum.**

Water-colours.

Signed *G. Head.*

## JOSEPH NOLLEKENS, R.A.

Sculptor: b. 1737, d. 1828: worked in London; the most popular sculptor of his day, best known for his portrait busts; an eccentric character of miserly habits; elected A.R.A. 1771, R.A. 1772.

**B 99.** Sketch for the statue of Pitt in the Senate House, Cambridge.  
Black chalk.

**B 100.** Sketch for a composition of Laocoön.  
Black chalk.

## JOHN FLAXMAN, R.A.

Sculptor and draughtsman: b. 1755, d. 1826: first employed as a modeller of designs for Wedgwood ware; famous for his several engraved series of designs to Homer, Aeschylus, Dante and Hesiod, for his beautiful sepulchral monuments in many English churches in town and country, and for drawings and sketches, in illustration both of literature and daily life, executed in a style unequalled for spontaneous classical purity and natural feeling; worked in Rome 1787–1794, for the rest of his life in London.

The following numbers (101–128) are a selection from the fine and representative collection of Flaxman drawings bequeathed to the Museum in 1900 by the late Mr. Henry Vaughan.

**B 101.** Design for monument, with two angels floating over the sea and holding a book inscribed "The Sea shall give up its dead."  
Indian ink and indigo.

**B 102.** Design for monument, with a boy-angel holding a book inscribed "Blessed are the Dead which die in the Lord."  
Indian ink and indigo.  
Inscribed on the back *Wortley, esq.* Perhaps for a church near Wortley Hall, Yorkshire.

**B 103.** Design for monument; two women embracing over a tomb.  
Pen and Indian ink, with Indian-ink wash.

**B 104.** (a) Design for monument, with two seated figures.  
Sepia wash and pen.  
(b) Design for monument to Sir William Jones, the Orientalist.  
Indian-ink wash and pen.  
(c) Design for monument to Sir William Jones, a modification of the preceding.  
Indian-ink wash and pen.

**B 105.** (a) Faith, Hope and Charity; design for a relief.  
Indian-ink wash and pen.  
(b) Design for monument; St. George with Faith and Charity; above, figures mourning over a dead warrior.  
Indian-ink wash and pen.

**B 106.** (a) Christ raising Jairus' daughter; design for a monument to a lady in Chertsey Church, 1822.  
Pen-and-ink with slight sepia wash.

(b) The Good Samaritan; design for a relief.  
Pen-and-ink.

**B 107.** (a) Design for monument; four girls weeping over a tomb.  
Pen-and-ink and neutral tint.

(b) Hope encouraging a praying child; design for a relief.  
Pen-and-ink.

**B 108.** (a) A girl fastening another's dress.  
Indian-ink wash and pen.

(b) A mother with two children.

**B 109.** "The Sisters and Mother of Phaëton transformed into Poplars and Cygnus into a Swan"; design for metal work.  
Pen-and-ink with slight sepia wash.  
Inscribed with the above title.

**B 110.** The Transformation of Cygnus and the Sisters and Mother of Phaëton; a modification of the last design with pedestal added.  
Pen-and-ink with slight sepia wash.

**B 111.** Venus in her sea-chariot attended by Tritons and a Nereid; design for silver.  
Pen-and-ink and sepia wash.

**B 112.** Venus in her sea-chariot attended by Cupids, a Triton, and a Nereid; design for a circular plaque.  
Pen-and-ink and slight sepia wash.

**B 113.** Hercules, protected by Pallas Athene, carrying off Cerberus.  
Pen-and-ink and sepia wash.  
Inscribed *Hercules and Cerberus*.

**B 114.** A Fisherman hauling a net, and a boy seated under a vine; design for vase decoration.  
Pen-and-ink.

**B 115.** (a) Harvesters; part of a design for a plate.  
Pen-and-ink.

(b) Design for plate; a shield with the last subject on one side and a genius crowning a warrior on the other.  
Pen-and-ink.

(c) Design for plate; a circular border; goblet, dish and jugs.  
Pen-and-ink with sepia wash.

**B 116.** (a) Two subjects; Girls playing with Cupid; and a group listening to a player on the lyre.  
Pen-and-ink.

(b) Design for a vase decoration with the former of the two preceding subjects.  
Pencil and sepia.

B 117. Prometheus chained by Hephaestus, Strength and Force; illustration to *Prometheus Bound* of Aeschylus.  
Pen-and-ink.

B 118. Ulysses conversing with Eumeus; study for illustration to Homer's *Odyssey*, Book XIV.  
Pen-and-ink.

B 119. Satan retiring before Gabriel and his host; illustration to Milton's *Paradise Lost*; design for a bas-relief.  
Pen-and-ink and sepia wash.  
The bas-relief of this subject was commissioned by the Duke of Bedford but finally not accepted.

B 120. Hector chiding Paris; illustration to Homer's *Iliad*, Book VI; rejected design.  
Pen-and-ink.

B 121. Sleep and Death bearing the body of Sarpedon to Lycia at the bidding of Apollo; illustration to Homer's *Iliad*, Book XVI; rejected design.  
Pen-and-ink.  
In the engraved design the figure of Apollo is omitted.

B 122. Thetis and Eurynome receiving the infant Hephaestus; illustration to Homer's *Iliad*, Book XVIII.  
Pen-and-ink.

B 123. Two studies for an illustration to Hesiod's *Theogony*.  
(a) Hesiod taught by the Muses.  
Pen-and-ink.  
(b) Hesiod listening to the Muses.  
Pen-and-ink.

B 124. (a) Tritons battling for a Nereid.  
Pen-and-ink and sepia wash.  
Inscribed *Sports of Tritons*.  
(b) Two designs for friezes; "Amphitrite"; and the "Four Continents"  
Pen-and-ink.

B 125. (a) The Battle: study for part of "The Shield of Achilles."  
Pencil and pen-and-ink.  
(b) The Battle: a study for the same subject, differently treated.  
Pen-and-ink and sepia wash.  
Studies for the shield executed in 1818 by the goldsmiths Rundall and Bridge after Flaxman's design, following Homer's description in the *Iliad*.

B 126. Satan rousing his legions; illustration to Milton's *Paradise Lost*, Book I.  
Indian-ink wash and pen.

B 127. Satan rousing his legions; study for the same subject as the last, differently treated.  
Indian-ink wash and pen.

B 128. Nude study of a young boy reclining.  
Pencil and Indian-ink wash.

## WILLIAM BLAKE.

Painter, engraver, poet and visionary: b. 1757, d. 1827: famous for the series of books of imaginative designs engraved by himself in a variety of methods and materials; exerted a great influence both on contemporaries and on later artists by the vividness and power of his conceptions; worked chiefly in London.

**B 129.** Sketch for the "Dedication to Queen Charlotte" designed for Blair's "Grave" but not engraved.

Pen-and-ink and slight water-colour tint.

Inscribed in the artist's handwriting *To the Queen*, below which are just decipherable the first words of Blake's dedicatory verses:—

"The Door of Death is made of Gold  
That mortal eyes may not behold," etc.

**B 130.** Sketch for the first of the series of engraved illustrations to the Book of Job: "Thus did Job continually."

Pencil and Indian ink.

**B 131.** The Valley of Death: an illustration to Blair's "Grave," not engraved.

Indian ink and pen, with water-colour tint.

**B 132.** "Pity": (from Shakespeare's Macbeth.)

Pencil sketch.

Suggested by the lines in Macbeth:—

"Pity, like a naked new-born babe  
Striding the blast, or Heaven's Cherubim, horsed  
Upon the sightless couriers of the air."

**B 133.** "Pity": the same subject as the last.

"Monotype" colour-print, finished by hand.

A specimen of a kind of work, half drawing, half print, which Blake was fond of producing. He roughly painted in his design in oils on millboard, then took a print or counterproof from it and coloured up this impression in water-colours. A similar process was employed by G. B. Castiglione (1616-1676).

## THOMAS STOTHARD, R.A.

Painter and draughtsman: b. 1755, d. 1834: produced a vast number of designs for book illustration (many of which he also carried out in oils); distinguished by rhythmic grace of line and pleasant harmony of tint; comrade of Flaxman and Blake; elected A.R.A. 1785, R.A. 1794; worked in London.

The following numbers, selected from the Vaughan bequest, represent abundantly Stothard's career as a book illustrator, from the designs to the "Clarissa Harlowe" of 1784, which still follow the tradition established in England by Gravelot, to the vignettes made in association with Turner and engraved by Finden and others for the celebrated editions of Rogers' "Italy" and "Poems" at the end of the artist's life—two books which mark the culmination of a special phase of English book-illustration. Stothard's decorative gift is also well represented in the designs for goldsmith's work (Nos. 164, etc.) and for friezes at Buckingham Palace (Nos. 171, etc.).

**B 134. (a)** A Boy asleep with a flower in his hand.

Water-colours and pen outline.

(b) Studies for a vignette; boy watched by cherubs.  
Pen-and-ink.

(c) Studies for the same subject as the last.  
Pen-and-ink.

**B 135.** (a) Boys playing with the arms of a knight; part of a design used as a frontispiece to Bowyer's "British Coins."  
Indian ink.

(b) The same subject; the complete design.  
Pen-and-ink with water-colour tint.

**B 136.** (a) Floating cupids with a basket of flowers.  
Water-colours.

(b) Eve and the serpent: design for Pickering's "Milton."  
Pen and sepia with water-colours.

(c) The Origin of Painting: the daughter of Dibutades drawing her lover's shadow on the wall.  
Water-colours and pen outline.

**B 137.** "Nurs'd at Home," study; said to be from the artist's wife and child, for a design engraved in stipple by J. Strutt, 1795.  
Water-colour sketch.

**B 138.** Walfret Webber; illustration to "Tales of a Traveller."  
Water-colours and pen outline.

**B 139.** The Turban of Cogia Hassan carried off by the eagle: illustration to the Arabian Nights.  
Water-colours and pen outlines.  
This drawing was formerly in the collection of Samuel Rogers, the poet, who lent it to C. R. Leslie to illustrate a lecture at the Royal Academy.

**B 140.** "The Young Italian": illustration to "Tales of a Traveller."  
Water-colours.

**B 141.** The Lute-Player: illustration to a poem.  
Water-colours.

**B 142.** (a) Bride and bridegroom: illustration to Gessner's Poems.  
Water-colours.  
(b) Phillis with Daphnis and her mother: illustration to Gessner's "Daphnis."  
Water-colours.

**B 143.** (a) Melida and her mother welcoming the youth: illustration to Gessner's poem "The First Navigators."  
Water-colours.  
(b) Melida and the youth led to the bower by Cupids.  
Water-colours.

**B 144.** (a) The Vicar of Wakefield and his family at breakfast in their garden: illustration to Goldsmith.  
Water-colours and pen-and-ink.

(b) Olivia's home-coming: illustration to Goldsmith's "Vicar of Wakefield." Water-colours.

**B 145.** (a) "The Infant Otway": illustration to Charlotte Smith's poems. Water-colours.

(b) A girl reading "on some rude fragment of the rocky shore": illustration to Charlotte Smith's poems. Water-colours.

**B 146.** (a) "The Passions": illustration to Collins' Ode. Water-colours.

(b) "Wide o'er the foaming billows She cast a wistful look": illustration to Gay's poems. Water-colours. From C. R. Leslie's collection.

**B 147.** (a) Faith triumphant; illustration to Pope's "Essay on Man." Water-colours and body-colours.

(b) The dying Indian comforted by Hope; illustration to Pope's "Essay on Man." Water-colours.

**B 148.** "Hush, my dear, be still and slumber;" illustration to Watts's Cradle Hymn. Water-colours.

**B 149.** The Bride at the Altar; illustration to Spenser's "Epithalamion." Water-colours.

**B 150.** Una and the Red Cross Knight; illustration to Spenser's "Faerie Queene," Book I, Canto 1. Pen-and-ink and water-colours.

**B 151.** The Palmer called by the Angel to help Guyon in his swoon; illustration to Spenser's "Faerie Queene," Book II, Canto 8. Water-colours and pen.

**B 152.** Britomart disarming; illustration to Spenser's "Faerie Queene," Book III, Canto 9. Water-colours and pen.

**B 153.** Serena and the wounded Sir Calepine rescued from Sir Turpine by a wild man; illustration to the "Faerie Queene," Book VI, Canto 4. Water-colours and pen.

**B 154.** (a) The Emigrants; illustration to Goldsmith's "Deserted Village." Indian ink.

(b) The Perishing Traveller; illustration to Thomson's "Seasons" (Winter). Indian ink.

(c) The Gleaner; illustration to Thomson's "Seasons." Indian ink.

B 155. (a) Design for transparency: the Peace of Amiens: France and Britannia clasping hands.  
 Indian ink.  
 Signed and dated *Stothard delt 1802.*

(b) Design for transparency: the Victory of the Nile; Britannia attended by sea-gods.  
 Indian ink.

(c) Britannia Triumphant, attended by Tritons with captured tricolours.  
 Indian ink.

B 156. Two illustrations to Richardson's "Clarissa Harlowe."  
 (a) Lovelace supplicating Clarissa in the presence of Miss Rawlins and Mrs. Moore.  
 Indian ink.

(b) Clarissa visited in the sponging house by Sally and Polly.  
 Indian ink.

B 157. Two illustrations to Richardson's "Clarissa Harlowe."  
 (a) Clarissa surprised by Lovelace at the wood-house.  
 Indian ink.

(b) Miss Howe in the garden, writing to Clarissa.  
 Indian ink.

B 158. The Swing: illustration to the Pleasures of Memory (Rogers' "Poems," edition of 1838).  
 Indian ink.

B 159. "An Italian Song": illustration to a poem by Rogers ("Poems," 1838).  
 Indian ink.

B 160. "The Tear"; illustration to a poem by Rogers ("Poems," 1838).  
 Indian ink.

B 161. Lady Jane Grey at her studies; illustration to Rogers' "Human Life" ("Poems," 1838).  
 Indian ink.

B 162. A Fountain: tailpiece to "An Epistle to a Friend" (Rogers' "Poems," 1838).  
 Indian ink.

B 163. The portrait of Ginevra and the chest in which she was imprisoned; illustration to Rogers' "Italy" (edition of 1830).  
 Indian ink.

B 164. Bacchus and Ariadne in a car drawn by Centaurs, from an antique cameo; design for the centre of a salver.  
 Sepia.

B 165. Design for silver chalice, with centaurs on the pedestal; made for the goldsmiths Rundell and Bridge.  
 Sepia.

B 166. (a) A young cavalier at the head of a troop.  
 Sepia.  
 (b) Group of mother and three children.  
 Sepia.

**B 167.** Five designs used for Pickering's edition of Thomson's "Seasons."

- (a) Frieze of Bacchants and children.
- (b) A companion frieze to the last.
- (c) Children plucking fruit.
- (d) Bacchants and children at the Vintage.
- (e) Companion frieze to the last.

All in sepia.

**B 168.** Five designs used for Pickering's edition of Thomson's "Seasons."

- (a) Two boys with panthers under a vine.
- (b) Children with a youth and a panther under a vine.
- (c) Girls vintaging.
- (d) Bacchant and children under a vine.
- (e) Girls bathing.

All in sepia.

**B 169.** (a) Frieze of children disturbed by Cupid with an old man's mask (from one of the Marlborough Gems).

Sepia wash and pen.

- (b) Frieze of Cupids gathering fruit, one wearing an old man's mask.

Sepia.

- (c) Frieze of Cupids gathering grapes.

Sepia.

**B 170.** Design for silver-work in relief; two Cupids choosing flowers from a vase for two seated nymphs.

Sepia.

**B 171.** Two designs for friezes at Buckingham Palace.

- (a) The Wedding of Venus: "Spring."

Sepia.

- (b) The Triumph of Apollo: "Summer."

Sepia.

**B 172.** Two designs for friezes at Buckingham Palace.

- (a) Ceres and harvesters: "Autumn."

Sepia.

- (b) "Winter."

Sepia.

**B 173.** Two designs for reliefs.

- (a) Reclining Faun, Boy and Panther.

Sepia.

- (b) Sleeping Bacchant, with a boy beating a goat from the grapes.

Sepia.

**B 174.** Two designs for reliefs.

- (a) Children pressing grapes for a seated nymph.

Sepia.

- (b) Bacchant and Faun, with children pressing grapes.

Sepia.

**B 175.** Design for silver: a circular plaque with border of trellis-work and Cupids gathering fruit.

Sepia.

**B 176.** Two designs for a salver border.  
 (a) Faun and Bacchant with children.  
 Sepia and pencil.  
 (b) Boy pouring wine for a Bacchant seated by a Faun.  
 Sepia.

**B 177.** (a) Design for relief, Buckingham Palace: the Poets on Parnassus, crowned by floating genii.  
 Sepia.  
 (b) A less finished variation of the same design.  
 Sepia.

**B 178.** (a) Design for salver-border: boys and panthers under a vine.  
 Sepia.  
 (b) Design for salver-border: Bacchant and Faun with children.  
 Sepia.

**B 179.** Design for frieze, Buckingham Palace: Angels and archangels with palms and wreaths.  
 Sepia.

**B 180.** Four designs for friezes at Buckingham Palace.  
 (a) A shepherd's dance, and a rustic family.  
 Pen and sepia, with sepia wash.  
 (b) The marriage of Henry VII. and Elizabeth of York.  
 Pen and sepia, with sepia wash.  
 (c) Margaret of Anjou and her son taken prisoners at Tewkesbury.  
 Pen and sepia, with sepia wash.  
 (d) The Wars of the Roses, with Bellona in the centre.  
 Pen and sepia, with sepia wash.

### SIR THOMAS LAWRENCE, P.R.A.

Portrait painter: b. 1769, d. 1830: distinguished from boyhood by his precocious gifts, winning fame and success by his portraits before his twentieth year; elected A.R.A. 1791, R.A. 1794, P.R.A. 1820; his work expresses with brilliant accomplishment and vivacity the spirit and the pose of the English aristocratic world during the last years of George III. and those of George IV.: from 1810, when Hoppner died, he was without a rival; worked chiefly in London; well known also for his vast collection of drawings by the Old Masters, unfortunately dispersed after his death.

**B 181. Portrait of Samuel Rogers.**

Red and black chalks, highly finished.  
 Engraved in stipple by W. Finden for Rogers's "Poems": also on a larger scale by H. Meyer.

Samuel Rogers b. 1763, d. 1855; poet, equally noted for his sharp tongue, his kind heart, and his fine taste; author of the "Pleasures of Memory," and other poems very popular in their day; well known as a collector and connoisseur, and famous as a host, his house in St. James' Place being the centre of literary society in London for a long period of years.

**B 182. Portrait of the Countess Rosalia Rzewuska.**

Black chalk and stump, touched with red chalk and water-colour tint, highly finished.

The drawing was originally labelled *Portrait de La Comtesse Rosalie Rzewuska née Princesse Lubomirska; dessiné par le chevalier Lawrence d Vienne.*

Alexandra, daughter of Prince Alexander Lubomirski, b. 1788, was arrested with her mother in Paris, 1794; the mother was guillotined, and the child left in the care of a woodcutter and his wife; discovered by her father, she was taken to Berlin and her name changed, in memory of her mother, to Rozalia; married Wenceslaus Rzewuski, a famous Orientalist, who was sent to Arabia to get horses for Alexander I. of Russia and returned to spend the rest of his days in Arab garb tending horses on the steppes of Poland. Rozalia died in Warsaw, 1865.

RICHARD WESTALL, R.A.

Painter: b. 1765, d. 1836: one of the most popular book-illustrators in the taste of his time, painting many of his subjects in oil and in water-colours; elected A.R.A. 1792, R.A. 1794; worked in London.

**B 183. The Death of Ophelia.**

Water-colours and pen outlines.  
Engraved.

WILLIAM MARSHALL CRAIG.

Painter and wood-engraver: worked about 1788-1828; worked in Manchester and London; painting chiefly miniature, landscape and rustic scenes in water-colours.

**B 184. Landscape with a boy and girl and cattle.**

Indian ink and sepia.

HUGH WILLIAM WILLIAMS.

Water-colour painter: b. 1773 in Wales, d. 1849: worked in Edinburgh, Greece and Italy; published "Views in Greece," and was known as "Grecian" Williams.

**B 185. Rosslyn Castle.**

Water-colours.

**B 186. A ruined castle.**

Water-colours.

Signed H. W.

This artist, though using few pigments, worked in a fuller and deeper way of colour than most of his contemporaries: the present examples are remarkable for their fine unfaded condition.

R. SPEARE.

Water-colour painter; worked in London about 1799-1812: painted landscapes in a style following that of Girtin, exhibited at the Royal Academy.

**B 187. Landscape with an old wooden building, and a church in the distance.**

Water-colours.

Signed R. Speare.

**B 188. A water-mill.**

Water-colours.

Signed *R. Speare*.

[Nos. 189–240.] The following specimens of English water-colour art, with the exception of No. 208, form part of the bequest of Mr. Henry Vaughan.

**HENRY EDRIDGE, A.R.A.**

Painter, chiefly of miniatures: b. 1769, d. 1821: drew and painted small portraits with great skill and success; painted landscapes in water-colours; worked chiefly in London; elected A.R.A. 1820.

**B 189. View on a river, with a man in a punt, and cattle.**

Water-colours.

**B 190. The Weald of Kent.**

Water-colours.

**B 191. Hillside with birches and a distant view of a house.**

Water-colours.

**JOHN CONSTABLE, R.A.**

Painter: b. 1776, d. 1837: famous as one of the greatest and most influential of modern landscape painters; elected A.R.A. 1819, R.A. 1829; worked chiefly in the Stour Valley, Suffolk, also in various other parts of England and in London.

**B 192. Hampstead Heath.**

Water-colours.

**DAVID COX (THE ELDER).**

Landscape painter: b. 1783, d. 1859: worked in water-colours, less often in oils, in various parts of England and the Continent, and especially in North Wales; one of the most celebrated masters of English water-colour art.

**B 193. Hay-field, with stream in the foreground.**

Water-colours.

Signed and dated *David Cox 1849*.**B 194. Wharfedale, with Bolton Abbey in the distance.**

Water-colours.

**B 195. A haystack and hay-makers.**

Water-colours.

Signed and dated *David Cox 1849*.**B 196. The Strid, Wharfedale.**

Water-colours.

**B 197. The Brocas, Eton.**

Water-colours.

**B 198. Shakespeare's Cliff, Dover.**

Water-colours.

**ANTHONY VANDYKE COPELEY FIELDING.**

Landscape painter: b. 1787, d. 1855: worked in various parts of England, especially Sussex: member, and from 1831 till his death, President of the Old Water-Colour Society; well known for his scenes of storm and effects of light and mist on the South Downs.

**B 199. Fishing boat in a breeze; a man-of-war in the distance.**  
Water-colours.

Signed and dated *Copley Fielding 1838.*

**B 200. Boats near a jetty; with sunset over the sea.**  
Water-colours.

**WILLIAM BENNETT.**

Water-colour painter: b. 1811, d. 1871: said to have been a pupil of David Cox; painted landscapes and coast scenes; worked in various parts of England.

**B 201. Holywell, Flintshire.**  
Water-colours.

**GEORGE CHAMBERS.**

Painter: b. 1803, d. 1840: son of a Whitby seaman; went to sea in early life; well known for his marine pictures, both in oils and water-colours; worked chiefly in London.

**B 202. River scene with a hulk.**  
Water-colours.

**B 203. Dort, from the river.**  
Water-colours and pencil.

**B 204. Boats off Amsterdam.**  
Water-colours.

Signed and dated *G. Chambers 1839.*

**WILLIAM CLARKSON STANFIELD, R.A.**

Painter: b. 1794, d. 1867: began life as a sailor; painted scenery for the theatre, an influence which tinged all his later productions: one of the best known of English marine painters; elected A.R.A. 1832, R.A. 1835; worked in London, in Italy and other parts of Europe.

**B 205. The Dogana and Church of the Salute, Venice.**  
Water-colours.

**B 206. A Frigate in a storm.**  
Water-colours and body-colours.

**B 207. A Windmill near Fécamp, Coast of Normandy.**  
Water-colours.

**RICHARD PARKES BONINGTON.**

Painter and lithographer: b. near Nottingham 1801, d. 1828: worked almost entirely in France; pupil of Francia at Calais, and of Gros in Paris, where he worked in companionship with Delacroix, and greatly

influenced French landscape art and the painters of the romantic movement; equally brilliant in oils and water-colours.

**B 208. A street in Havre.**

Water-colours and body-colour.

Signed *R. P. B.*

**SAMUEL PROUT.**

Water-colour painter and lithographer: b. 1789, d. 1852: first employed as a topographical draughtsman, afterwards well known for his foreign architectural and street scenes, very many of which were published as lithographs; worked chiefly in London.

**B 209. Church at St. Lo, Normandy.**

Water-colours with pen outlines.

**B 210. A Gothic well.**

Water-colours with pen outlines.

**B 211. View in Ghent.**

Water-colours with pen outlines.

**DAVID ROBERTS, R.A.**

Painter: b. 1796, d. 1864: worked first as a scene painter; afterwards celebrated as a painter of picturesque architecture and landscape in France, Germany, Spain, Syria, and later Italy; best known by his eastern subjects; elected A.R.A. 1839, R.A. 1841.

**B 212. Interior of the Cathedral, Xeres.**

Water-colours and body-colours.

Signed and dated *D. Roberts* 1834.

**B 213. Burgos Cathedral.**

Water-colours.

Signed and dated *D. Roberts* 1836.

**B 214. Plasencia, with the monastery of St. Just, the retreat of Charles V.**

Water-colours.

Signed and dated *Roberts* 1837.

**JOHN FREDERICK LEWIS, R.A.**

Painter and etcher: b. 1805, d. 1876: distinguished first as an animal painter, afterwards as a painter of Spanish and Oriental scenes; worked chiefly in England, Spain, Rome, and Egypt; President of the Water-Colour Society from 1855 till 1858, after which he painted only in oils; elected A.R.A. 1859, R.A. 1865.

**B 215. Italian peasant with goats.**

Water-colours and body-colours.

**DANIEL MACLISE, R.A.**

Painter: b. 1806 in Cork, d. 1870: worked chiefly in London; well known for his portraits of literary characters published in Fraser's Magazine, afterwards for his oil pictures of historical and romantic

subjects, his later years being occupied with large compositions for the decoration of the House of Lords; elected A.R.A. 1836, R.A. 1840.

**B 216. A harper playing to two lovers by a fireside.**

Water-colours.

Signed *D. Maclise R.A.*

**GEORGE CATTERMOLE.**

Painter and lithographer: b. 1800, d. 1868: one of the best known English representatives of the romantic movement in painting and book-illustration; active towards the middle of last century and inspired from mediæval sources; worked in London, chiefly in water-colours.

**B 217. "The Fair Geraldine."**

Water-colours and body-colours.

Signed with monogram and date 1850.

**B 218. Strafford receiving Laud's benediction on his way to execution.**

Water-colours and body-colours.

**B 219. A Knight in an armourer's shop.**

Water-colours and body-colours.

**PAUL FALCONER POOLE, R.A.**

Painter: b. 1807, d. 1879: worked in London; distinguished as a painter of idyllic and domestic subjects; elected A.R.A. 1846, R.A. 1861.

**B 220. A girl with a pitcher at a well.**

Water-colours.

Signed and dated *P. F. Poole '37.*

**HENRY LIVERSEEGE.**

Painter: b. 1803, d. 1832: painted chiefly subjects from Scott and Shakespeare; worked in Manchester and London.

**B 221. Don Quixote.**

Water-colours.

**FREDERICK TAYLER.**

Water-colour painter: b. 1802, d. 1889: popular and successful as a painter of sporting scenes, often with eighteenth century costumes and accessories; member and subsequently President (1858-71) of the Old Water-Colour Society.

**B 222. Hunting.**

Water-colours over pencil.

**B 223. Hawking.**

Water-colours over pencil.

**B 224. Hawking; a boy with a horse and dogs.**

Water-colours over pencil.

**B 225. Cluny McPherson, chief of the Clan Chattan.**

Water-colours.  
Painted 1873.

**B 226. Huntsman in eighteenth century costume.**

Water-colours over pencil.

**B 227. The Vicar of Wakefield on horseback with his daughter riding behind him.**

Pencil and monochrome wash.

**THOMAS SIDNEY COOPER, R.A.**

Painter, chiefly of cattle in landscape; b. 1803; still living; has worked chiefly at Brussels, London, and Canterbury.

**B 228. Sheep in a barn.**

**EDWARD WILLIAM COOKE, R.A.**

Painter and etcher; b. 1811, d. 1880: painted coast scenes and shipping; worked chiefly in England, Holland and France; elected A.R.A. 1851, R.A. 1864.

**B 229. Weirs near Oxford; Magdalene College tower in the distance.**

Water-colours.

Signed *E. W. Cooke*.

**B 230. Schooner entering Dover Harbour.**

Water-colours.

Signed and dated *F. W. Cooke April 1837*.

**B 231. River at Redleaf.**

Water-colours.

**B 232. Mill near Penshurst, Kent.**

Water-colours.

Signed *E. W. C.*

**ALFRED GOMERSAL VICKERS.**

Painter: b. 1810, d. 1837: painted both in oils and water-colours; noted for his sea-pieces; worked chiefly in London and in Russia.

**B 233. Falls of the Rhine at Schaffhausen.**

Water-colours.

**B 234. Lake of Zug, Switzerland.**

Water-colours.

**JAMES HOLLAND.**

Painter: b. 1800, d. 1870: distinguished first as a painter of flower pieces, later better known for his landscapes, especially his rich Venetian scenes, both in oils and water-colours; worked in England, France, Italy, Switzerland, and Portugal.

**B 235. Stocks and roses in a vase.**

Pencil and water-colour sketch.

## LOUIS HAGHE.

Water-colour painter and lithographer: b. 1806 at Tournai, d. 1885: bred in Belgium, but worked in England; well known for his lithographs of foreign scenery, afterwards by his water-colours of historical subjects with interiors.

**B 236.** Interior of Cologne Cathedral.

Water-colours.

**B 237.** Interior of the Archbishop's Palace, Hohen-Salzburg; with figures in early 16th century costume.

Water-colours.

## JOSEPH NASH.

Water-colour painter and lithographer: b. 1809, d. 1878: worked in and near London; member of the Old Water-Colour Society; painted picturesque architecture and subjects from history and romance; best known by his lithographed 'Mansions of England' and other publications.

**B 238.** Ockwells, Surrey; interior with figures in 17th century costume.

Water-colours and body-colours.

Signed and dated *Joseph Nash, 1839.*

**B 239.** Chapel at Ightham Mote; with a lady and her page in costume of the 16th century.

Water-colours and body-colours.

Signed and dated *Joseph Nash 1839.*

**B 240.** Chimney-piece in the Drawing-room, Speke Hall, Lancashire.

Water-colours and body-colours.

Signed *Jos. Nash.*

## HENRY WALTER.

Painter: b. about 1790, d. 1849: worked in London; painted pastoral subjects; one of the group of artists who sat at the feet of Blake in his old age; a companion of Samuel Palmer, Linnell, F. O. Finch, and George Richmond.

**B 241.** Portrait of Samuel Palmer.

Pen and ink, water-colours and body-colours on bluish paper.

Inscribed with memoranda relating to Walter and Palmer by George Richmond, R.A.

Samuel Palmer, b. 1805, d. 1881: painter of idyllic and romantic landscape, best known by his water-colours and by his etchings, both aiming at elaborate richness of sunset and foliage effects; worked chiefly in London and in Surrey.

Presented by the family of the late George Richmond, R.A.

## EDWARD ELLERKER WILLIAMS.

Amateur draughtsman: b. 1798, d. 1822: was in the navy for a time, then a cavalry officer in India; remembered as the friend of Shelley, with whom he built the yacht Don Juan, in which both were drowned off Lerici.

**B 242. Portrait of the artist, writing at a table.**

Water-colours.

Signed *E. W. Seipse pinx.* This drawing was recovered from the wreck of the *Don Juan*.

Presented by J. W. Williams, Esq.

**SAMUEL LAWRENCE.**

Portrait painter: b. 1812, d. 1884: well known by his numerous portraits, mostly of literary men; worked in London.

**B 243. Portrait sketch of W. M. Thackeray.**

Pen-and-ink with slight wash.

From the Barry Delany collection.

Signed and dated *S. L. Dr. 48.* At the date of this sketch Thackeray was thirty-seven, and had just won his first real fame by 'Vanity Fair.'**SIR EDWIN HENRY LANDSEER, R.A.**

Painter: b. 1802, d. 1873: distinguished by precocity of gift; celebrated for his pictures of animal subjects, and the most popular artist of his time; elected A.R.A. 1826, R.A. 1831; knighted 1850.

**B 244. Study of a Pomeranian dog.**

White and black chalk on brown prepared paper.

Inscribed on the back *Lady Raneliffe's Swedish dog. Sketch from nature by Edwin Landseer. Joseph Crawhall 1861.***FREDERICK LORD LEIGHTON, P.R.A.**

Painter and sculptor: b. 1830, d. 1896: distinguished by his multifarious accomplishments and sympathies: painted many pictures inspired chiefly by classical poetry and art, some large wall decorations, and a few portraits; produced also important statues, and designed wood-cut illustrations to books; worked chiefly in London, earlier in Frankfort (where he was a pupil of Steinle), Florence, Rome and Paris. Elected A.R.A. 1864, R.A. 1868, P.R.A. 1879.

**B 245. The Death of Brunelleschi; study for the picture painted about 1851 and now in the Steinle Institute, Frankfort.**

Charcoal.

**B 246. Study of an Italian waiter in Rome.**

Black chalk on warm grey paper heightened with white.

**B 247. Lantern of the Strozzi Palace, Florence, by Niccolo Caparra.**

Pencil.

Signed with monogram and dated *Firenze 1852.***B 248. Head of Machiavelli.**

Pencil.

Signed with monogram and inscribed *Nicolo Machiavelli, Florence, 1854.***B 249. Study of knapweed.**

Pencil.

**B 250. Study for the head of Giotto in the picture of "The Madonna of Cimabue carried in Procession" (1855).\***

Pencil, highly finished.

Signed with monogram and inscribed *Agostino, Roma 1859 (study for Giotto).*

\* The dates in brackets after the titles of pictures refer to the year of exhibition.

**B 251. Three studies of hands.**  
Pencil, highly finished.  
Signed with monogram and inscribed *Carlo Roma, 1854: at the top troppo tozzo il palmo* (the palm too stumpy).

**B 252. (a) Mother and child with a cat.**  
Black and white chalk on blue paper.  
**(b) Mother and child with tambourine.**  
Black and white chalk on blue paper.  
**(c) Mother and children.**  
Black and white chalk on blue paper.  
These designs, dating from about 1859, were not carried further.

**B 253. Studies of hands, and slight study of a girl's head; for Lieder Ohne Worte (1861).**  
Black and white chalk on blue paper.

**B 254. (a) Study for a picture; "Ariadne abandoned by Theseus," with an elaborate frame.**  
Pencil on tracing paper.  
**(b) Study for the same picture and frame.**  
Pencil on blue paper heightened with white.

**B 255. Sheet of studies; Italian youth playing a guitar; Diana; an old man, etc.**  
Black and white chalk on blue paper.  
Presented by the Fine Art Society.

**B 256. Study for knapweed, thistles, and teasles.**  
Oil-colours on canvas.

**B 257. Two studies of "Hit" (1893).**  
Black and white chalk on brown paper.

**B 258. Studies for the "Bath of Psyche" (1890), "Farewell" (1893), and Perseus and Andromeda (1891).**  
Black and white chalk on brown paper.

**B 259. A group of two girls asleep; study for "Cymon and Iphigenia" (1884).**  
Black and white chalk on brown paper.

**B 260. Helen and her two handmaids on the walls of Troy; study for "Helen of Troy" (1865).**  
Black and white chalk on blue-grey paper.

**B 261. Study of a man slinging, and two smaller studies of the same figure in a different attitude; for "The Egyptian Slinger" (1875).**  
Black and white chalk on blue paper.  
The completed picture carried out the conception embodied in the principal study on this sheet.

**B 262. The Suppliant; study of a man's arms with hands clasped on his breast; and a small study of the figure.**  
Black and white chalk on brown paper.

**B 263. Nude study of a girl examining stuffs; study for "Phoenicians bartering with Britons," wall decoration of the Royal Exchange (1895).**  
Black and white chalk on brown paper.

**B 264.** A chair with a robe thrown over it; study for decoration at No. 1, South Audley Street.  
Black and white chalk on brown paper.

**B 265.** Two studies for "Wedded" (1892); nude study of the bride's figure, and study for the complete design.  
Black and white chalk on brown paper.

**B 266.** The Tragic Poetess; study for the picture (1890).  
Black and white chalk on brown paper.  
Presented by the Fine Art Society.

**B 267.** Study of a woman seated, looking over her shoulder; for "Twixt Hope and Fear" (1895).  
Black and white chalk on brown paper.

**B 268.** Study of drapery for a seated figure.  
Black and white chalk on brown paper.  
Presented by the Fine Art Society.

**B 269.** Study for portrait of A. B. Freeman-Mitford, Esq. (1891).  
Black and white chalk on brown paper.

**B 270.** Study for portrait of Lady Sibyl Primrose (1895).  
Black and white chalk on brown paper.

**B 271.** Study for decoration made for Mr. Marquand in New York.  
Black and white chalk on brown paper.  
Presented by the Fine Art Society.

**B 272.** Study of a child seated on the ground holding a mirror; for "The Bracelet" (1894).  
Black and white chalk on brown paper.

**B 273.** Study for "The Spirit of the Summit" (1894).  
Black and white chalk on brown paper.

**B 274.** Two studies (side and front view) for the draped statue in the background of "Summer Slumber" (1894).  
Black and white chalk on brown paper.

**B 275.** Rizpah defending the hanged body of one of her sons; study for the picture (1893).  
Black and white chalk on brown paper.

**B 276.** Clytie kneeling to the setting sun, study for the picture (1896).  
Black and white chalk on brown paper.

**B 277.** Persephone restored to Demeter from Hades; study of the figure, and study of part of the drapery; for "The Return of Persephone" (1891).  
Black and white chalk on brown paper.

**SIR JOHN EVERETT MILLAIS, P.R.A.**

Painter and designer of book-illustrations: b. 1829, d. 1896: famous in the early part of his career as one of the chief of the Pre-Raphaelite Brotherhood; afterwards adopted a style of greater breadth and freedom, with less poetical intensity of sentiment; designed a number of woodcut illustrations, containing some of his finest conceptions; elected A.R.A. 1858, R.A. 1863, P.R.A. 1896; worked in London and Scotland.

**B 278. Lorenzo and Isabella.**

Pencil.

This is a study for the figures in the famous picture exhibited in 1849 and now in the Liverpool Art Gallery.

**B 279. Girl and young boy, the girl gathering jasmine: sketch for an etching intended for the Germ, 1849.**

Pencil.

**B 280. The Deluge.**

Pen-and-ink over pencil outlines; highly-finished in parts.

This drawing, perhaps the finest of the artist's Pre-Raphaelite period, is variously dated by Mr. J. G. Millais as 1849 and circa 1850. It proceeds from the same inspiration as the picture of the "Return of the Dove from the Ark," and is intended to illustrate Matt. xxiv. 38, 39: "As in the days that were before the flood they were eating and drinking, marrying and giving in marriage, until the day that Noah entered into the ark, and knew not until the flood came." The vaguely defined object in the foreground is meant to be an annular or horse-shoe table. The dog climbing on to it has scented disaster, and the guests to the left endeavour to pacify him.

**B 281. Jephthah's Daughter.**

Sepia wash over pencil outlines, heightened with white.

Sketch for the picture exhibited 1867.

**B 282. Two studies for the Parable of the Good Samaritan, 1857.**

Pencil and pen-and-ink.

**B 283. Parable of the Pearl of Great Price.**

Pen-and-ink with slight water-colour wash.

**SIR EDWARD BURNE-JONES, BART., A.R.A.**

Painter and designer: b. 1833, d. 1898: much influenced at the outset of his career by Rossetti; very prolific as a painter, both in oil and water-colour, of subjects chiefly taken from mediæval romance or classical mythology; distinguished for poetical feeling, with extraordinary fertility of decorative invention and richness of colour; designer for every kind of artistic craft, especially stained glass; exercised with William Morris the most potent influence on the general taste of his time; worked in London.

**[B 284-B 290.] The Seven Works of Mercy; series of circular designs.****B 284. Feeding the hungry.**

Pencil.

**B 285. Giving drink to the thirsty.**

Pencil.

**B 286. Clothing the naked.**

Pencil.

**B 287. Visiting the sick.**

Pencil.

**B 288. Visiting the prisoners.**

Pencil partly shaded in red chalk.

**B 289. Leading the blind.**

Pencil.

**B 290. Teaching the young.**

Pencil.

**B 291. Study of a girl's head in profile.**

Gold on purple prepared paper.

**B 292. Study of a girl seated playing a citole.**

Gold on purple prepared paper.

## JOHN RUSKIN.

Author, artist, and collector: b. 1819, d. 1900. Pupil of Prout. One of the most celebrated and eloquent writers of his age, principally on art in its relation to nature: also an indefatigable and very accomplished draughtsman of architecture, landscape, and the objects of natural history: Slade Professor of Fine Art at Oxford for several periods between 1870 and 1884. His impassioned advocacy both of Turner and of the Pre-Raphaelites had a vast effect upon opinion in his time; his miscellaneous writings on social and ethical subjects have exercised a stimulating influence yet far from exhausted; worked in England, France, Italy, and Switzerland.

**B 293. Detached sculptured columns in front of St. Mark's, Venice.**

Water-colours, purple and blue picked out with white on purple paper.

A very characteristic example of Mr. Ruskin's remarkable power of eye and hand in expressing the detail and character of sculptured ornament. He loved the colour purple, and has translated the material of these columns into that colour for his pleasure.

**B 294. The Deluge: sculptured relief, Bourges Cathedral.**

Pencil picked out with white on paper of two tints.

Very fine workmanship: inscribed in printed characters by the artist's hand:—

“Sculpture, Cathedral of Bourges, France.

Women and birds sinking in the waters of the Flood.”

**B 295. Study of still life: a dead wild duck.**

Water-colours.

Probably the finest of several similar drawings of dead birds made by the artist at various times for purposes of study.

**B 296. (a and b) Two drawings of landscape from the heights above Verona.**

Pencil.

“Two meritorious studies at Verona” was the artist's own note on this drawing.

**B 297. View of Interlaken, with a storm gathering in the mountains.**

Body-colour on grey paper.

**B 298. View of Fribourg, Switzerland.**

Pen-and-ink and water-colours on grey paper.

Very characteristic in its minute attention to the forms and details of buildings and roofs in relation to those of rock and landscape, and its disregard of atmosphere and of pictorial arrangement.

Inscribed *Fribourg. Sketch for etchings of Swiss towns, 1859, signed (1879) J. Ruskin.*

## WILLIAM SIMPSON.

Draughtsman, water-colour painter, traveller, and war-correspondent: b. 1828, d. 1899. Native of Glasgow: worked for a firm of lithographers until the Crimean war, to which he went out as draughtsman: afterwards to Circassia with the Duke of Newcastle's expedition; then to India and Cashmere: in 1866 entered service of *Illustrated London News*, for which paper he drew and corresponded during the Abyssinian campaign, the opening of the Suez Canal, the Franco-German war in 1870, the Prince of Wales' tour in 1876, the Afghan war, etc., etc.

**B 299. Illuminations at Benares in honour of the King when travelling as Prince of Wales in 1876.**

Water-colours and body-colours.

Inscribed *Illuminations, Benares, 5th Jan 1876 Wm Simpson.*

**B 300. Crocodiles on the Ganges.**

Water-colours and body-colours.

Inscribed *The Ganges Wm Simpson 1875.*

**B 301. Illuminations at Gibraltar.**

Water-colours and body-colours.

Inscribed *Illuminations and fire-works in honour of H.R.H. The Prince of Wales at Gibraltar 17th April.*

**B 302. Aurungabad.**

Water-colours and body-colours.

Inscribed *Aurungabad, Wm Simpson 1875.*

**B 303. Mangalore, from the sea.**

Water-colours.

Inscribed *Mangalore 28 Nov. 1875. Wm Simpson.*

**B 304. View from Xerxes' Seat near Athens.**

Water-colours.

Inscribed *The Piraeus, Phalerum, and the Bay of Salamis from Xerxes' Seat. Wm Simpson 1880.*

**B 305. Distant view of Magdala, Abyssinia.**

Water-colours.

Inscribed *Magdala, Abyssinia.*

## GEORGE DU MAURIER.

Caricaturist, book-illustrator and water-colour painter: b. in Paris 1834, d. 1896: studied in Paris and Antwerp, but settled in London for life, working on the staff of 'Punch' from 1860 till his death, and illustrating the society of the period with happy and graceful satire; illustrated a number of books, including his own novels, which were the success of his later life.

**B 306. In the Metropolitan Railway.**

Pen-and-ink.

Design for 'Punch' (1878): "'I beg your pardon, but I think I had the pleasure of meeting you in Rome last year.' 'No, I've never been nearer Rome than St. Albans.' 'St. Albans—where is that?' 'Holborn.'"

**B 307. Happy Thought.**

Pen-and-ink.

Design for 'Punch' (1889). Inscribed on the margin (inscription covered by the mount): "Angelina: 'You seem depressed, darling. Have you had a pleasant dinner?' Edwin: 'Oh, pretty well; Bosse

*was in the chair, of course. He praised everybody's work, except mine.' Angelina: 'Oh, I'm so glad. At last he is beginning to look upon you as his rival and his only one.'*"

**B 308. Honeymooning in Italy.**

Pen-and-ink.

Design for 'Punch' (1891). Inscribed: "Fair American Bride: 'Oh John! to think that perhaps Virginius stabbed his daughter on this very spot, and that just over there Tullia drove over her poor father's dead body!' John: 'Ah,—very sad! but say, Matilda! I guess we'd better let bygones be bygones—and let's go and have a look at the new post office!'"

**B 309. Under Control.**

Pen-and-ink.

Design for 'Punch' (1886).

**B 310. A Venial Impostor.**

Pen-and-ink.

Design for 'Punch' (1879). Inscribed: "Sketch of a certain bold major just home from India on sick leave, taking (as he declares) his first lesson in the art of skating. (We recollect the B.M. in days gone by. He was the champion of at least three different skating clubs.)"

**B 311. Different Points of View.**

Pen-and-ink.

Design for 'Punch' (1875): "Maud (with much sympathy in her voice): 'Only fancy, mamma, Uncle Jack took us to a picture gallery in Bond Street, and there we saw a picture of a lot of early Christians, poor dears! who'd been thrown to a lot of lions and tigers, who were devouring them.' Ethel (with still more sympathy): 'Yes; and, mamma dear, there was one poor tiger that hadn't got a Christian.'"

**B 312. Standing on Ceremony.**

Pen-and-ink (with a pencil study for the girl's figure).

Design for 'Punch' (1888): "'That was a funny story Mr. Dixon told, Aunt Jessie,—the one that made you laugh so much, you know.' 'Yes! Why didn't you laugh, Ida?' 'Oh, I don't know him well enough.'"

**B 313. Not to be Beaten.**

Pen-and-ink.

Design for 'Punch' (1878). Inscribed: "'My papa's house has got a conservatory.' 'My papa's house has got a billiard-room.' 'My papa's house has got a mortgage.'"

Engraved in 'Punch' with a different legend.

**B 314. Res Augusta Domi: in a Children's Hospital.**

Pen-and-ink.

Design for 'Punch' (1894): "'My poor rabbit's dead!' 'How sad!' 'Dadda killed my pore rabbit in back kitchen!' 'Oh dear!' 'I had taters wiv my pore rabbit.'"

**B 315. Window studies, a harmony in London Smut.**

Pen-and-ink.

Design for 'Punch' (1889).

**B 316. Bang! Bang!**

Pen-and-ink.

Design for 'Punch' (1885). Inscribed: "'Confound the dog, putting up the birds like that!' 'Onay, but it was na the dog that missed them, whatayever!'" Dated Drumnadrochit, Aug. 1885.

**B 317. It is Always Well to be Well Informed.**

Pen-and-ink.

Design for 'Punch' (1884). Inscribed: "She: 'Who's my sister's partner, vis-à-vis, with the star and riband?' He: 'Oh, he—aw—he's Sir Somebody Something, who went somewhere or other to look after some scientific fellow who was murdered, or something, by some one!'"

**B 318. A Nasty One.**

Pen-and-ink.

Design for 'Punch' (1890). Inscribed: "Prigson: 'Oh, as for Brown, he's the most dogmatic and conceited little prig in all England—but his sistah's quite the only girl I ever met who's worth looking at and listening to at the same time.' Mrs. Quiverful: 'Dear me, you might have the decency to make the usual exceptions in favour of the present company!' Maud: 'Yes—in both instances, I think!'"

**B 319. Tout est perdu fors l'honneur.**

Pen-and-ink.

Design for 'Punch' (1896): "'Yes, my lady, every single picture burnt to ashes! But I've one thing to tell you that will please you—I managed to save all last year's jams!'"

**B 320. Things one would rather have expressed differently.**

Pen-and-ink.

Design for 'Punch' (1895): "She: 'I am surprised to see your wife in such a very low gown this cold evening, Baron! I heard she was delicate.' He: 'Ach, no. She vos. But now, sank Heaven, she is quite indelicate again!'"

**B 321. Not such a fool as he looks.**

Pen-and-ink.

Design for 'Punch' (1877). Inscribed: "Parson: 'Better fed than taught, I fancy, boy?' Boy: 'Ees I be, 'cos I feeds myself and you teaches me!'"

**B 322. Easy for the Judges.**

Pen-and-ink.

Design for 'Punch' (1890). Inscribed: "Geoffrey (to rejected candidate for honours at the dog-show): 'Never mind, Smut, we'll have a dog-show that shall be all cats except you, and then you'll have it all your own way!'"

**B 323. A Powerful Quartet.**

Pen-and-ink.

Design for 'Punch' (1881).

**B 324. Two on a Tower.**

Pen-and-ink.

Design for 'Harper's Magazine' (Jan. 1894). Inscribed: "Jones (a rising young British architect): 'Yes, it's a charming old castle you've bought, Mrs. Prynne, and I heartily congratulate you on being its possessor.' Fair Californian Widow (just settled in the old country): 'Thanks; and now you must find me a legend for it, Mr. Jones!' Jones: 'I'm afraid I can't manage that, but I could add a storey, if that would do as well!'"

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